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CO
(Southwark)
Thompson

The History and Antiquities

OF THE

COLLEGIATE CHURCH

OF

St. Saviour

(St. Marie Overie),

SOUTHWARK.

WITH THIRTY-SIX ILLUSTRATIONS.

THIRD EDITION.



1.

BY THE

REV. W. THOMPSON, M.A., D.D.,

Rector.

LONDON:

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TO

THE RIGHT HONOURABLE

LORD LLANGATTOCK,

BARON,

OF THE HENDRE,

A GREAT ADMIRER OF THE ANCIENT COLLEGIATE AND PRIORY CHURCH

OF

St. Marie Overie,

AND A MUNIFICENT DONOR TO ITS RESTORATION FUND,

THE FOLLOWING ACCOUNT OF ITS HISTORY AND ANTIQUITIES

IS,

BY PERMISSION,

INSCRIBED,

WITH THE GRATEFUL ACKNOWLEDGMENTS OF

THE AUTHOR.

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* From 37 to 45 are found only in the Larger Edition.

In this Edition, which could not be further delayed, one or two additions and alterations have been anticipated, which are at present in progress, and which will shortly be completed.

The Visitor, whose time is limited, is recommended to commence with the

"Tour of the Interior"

(page 15).

Copies of this Handbook may be obtained at the Church, which is open daily from 11 a.m. to 4 p.m.; or from the Printers and Publishers; or from the Rector, Mission House, Red Cross Street, Southwark, London.

The Larger Edition contains much additional matter, including Portraits, from authentic sources, of Gower, Chaucer, Shakespeare, Beaumont, Fletcher, Massinger, John Harvard, and Sacheverell, and an Illustration of the famous Globe Theatre.

ERRATA.

Page 57.—For *Vide* p. 14 (note †), read page 12.
" 63.—For *Vide* p. 14, read p. 16.
" 109.—For C (Bell No. 4), read C ♯

LUXURY OF THE EYE.

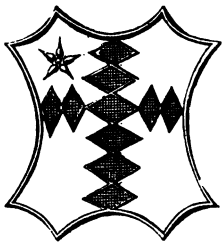
"That is a holy luxury: Nature ministers to that in her painted meadows, and sculptured forests, and gilded heavens; the Gothic builder ministered to that in his twisted traceries, and deep-wrought foliage, and burning casements."—*Ruskin: Stones of Venice.*

THE FOREST TYPE.

"The Gothic Church plainly originated in a rude adaptation of the forest trees with all their boughs to a festal or solemn arcade, as the bands about the cleft pillars still indicate the green withes that tied them. No one can walk in a road cut through pine woods without being struck with the architectural appearance of the grove, especially in winter, when the bareness of all the other trees shows the arch. In the woods on a winter afternoon one will see as readily the origin of the stained-glass window with which the Gothic Cathedrals are adorned, in the colours of the western sky, seen through the bare and crossing branches of the forest. The forest overpowered the mind of the builder. His chisel, his saw, his plane still reproduced its ferns, its spikes of flowers, its pines, its oak, its fir, its spruce. The Gothic Cathedral is a blossoming in stone, subdued by the insatiable demand of harmony in man. The mountain of granite blooms into an eternal flower with the likeness and delicate finish as well as the aerial proportions and perspective of vegetable life."—*Ralph Waldo Emerson: Essays (History).*

"The groves were God's first temples. Ere man learned
To hew the shaft, and lay the architrave,
And spread the roof above them—ere he framed
The lofty vault, to gather and roll back
The sound of anthems; in the darkling wood,
Amid the cool and silence, he knelt down,
And offered to the Mightiest solemn thanks
And supplication."

Bryant: A Forest Hymn.



ARMS OF THE PRIORY

2.

OF

St. Marie Overie.

Argent, a cross fusilly: in the dexter chief a cinquefoil, gules.

I.

Past and Present:

A SUMMARY.

"Turning th' accomplishment of many yeeres
Into an Houre-glasse."—SHAKESPEARE.

THIS CHURCH is considered to be the finest mediæval building in London after Westminster Abbey. It has a record of more than a thousand years, interwoven with much that is interesting in history, literature, and legend. Stow* relates, on the authority of Linstede, the last Prior, with whom he was acquainted, and from whose lips he received the account, that, "East from the Bishop of Winchester's house standeth a fair church called St. Mary-over-the-Rie (Overy) [*a*]—that is, over the water. This Church, or some other in place thereof, was (of old time—long before the Conquest) a House of Sisters, founded by a maiden named Mary, unto the which

* John Stow, Historian and Antiquary (1525–1605).

House of Sisters she left the oversight and profits of a cross-ferry over the Thames, there kept before that any bridge was builded." This House of Sisters was afterwards converted by St. Swithun, who was Bishop of Winchester from 862 to 872, into a College of Priests. Hence the Church is still styled "Collegiate." And from that time onwards the Church has owed almost everything to successive Bishops of Winchester. Bishop Giffard, assisted by two Norman Knights, William of Pont-de-l'Arche* and William Dauncey, built the original Norman Nave in 1106, and Canons Regular of the Order of St. Augustine were established, the Collegiate Church becoming a monastery. Bishop Peter de Rupibus (*alias* de la Roche)† built the Choir and Ladye Chapel in 1207, and altered the Norman character of the Nave, which had suffered from fire, into Early English. The Nave once more suffered from fire in the time of Richard II., and in his reign and in that of Henry IV., perpendicular work was introduced into it. Gower, the poet, and Cardinal Beaufort were liberal benefactors to the Church at this period, the former founding the Chantry of St. John, and the latter restoring the South Transept at his own cost. The roof of the Nave, which was of stone, fell in 1469, and an oak roof, groined, was substituted, some of the quaint bosses of which may be still seen piled in the Ladye Chapel. The magnificent Altar Screen is due to Bishop Fox (1520). The old Nave again fell into decay, and was allowed to remain a roofless ruin for many years, until it was taken down in 1838, when many remains of ancient Norman work were shame-

* A picturesque old town of Upper Normandy, famous for its ancient bridge of many arches, across the Seine. "*Ce fut en cet endroit, où la marée cesse de se faire sentir, que Charles le Chauvre, pour arrêter les incursions des Normands et défendre les riches cultures et les palais imperiaux de Pitres et du Vandreuil, fit construire par des ingenieurs byzantins, de* 862 *à* 863, *un* PONT *de* 22 ARCHES." Larousse: *Grand Dictionnaire.*

† So named from his native *rocks* of Poitiers. "*La ville de Poitiers située au confluent de la Boivre et du Clain, est bâtie sur une colline entourée d'escarpments de* ROCHERS." *Id.*

Hereditary surnames had not become fully established at the beginning of the 13th century.

lessly broken up and scattered. The foundation stone of a debased and flimsy Nave was laid by Dr. Sumner, Bishop of Winchester, in 1839. A memorial stone of greater promise was laid on the same site, July 24th, 1890, by H.R.H. the Prince of Wales, accompanied by T.R.H. the Princess of Wales, and the young Princesses Victoria and Maud.

The Church is cruciform, and, including the walls and buttresses, is nearly 300 feet long, and about 130 feet broad, and consists of Ladye Chapel* and Choir (Early English), Transepts (Decorated), Nave (Early English), and a noble Tower (the upper stages Perpendicular, the lowest Decorated) 35 feet square, and, with pinnacles, 163 feet high, and contains a fine peal of twelve bells, the total weight being over 215 cwt., the tenor being over 51 cwt. In 1424, in the time of Prior Werkeworth, the original peal consisted of seven, which were re-cast of greater weight in the same year. Each bell had a name, such as Augustine, Maria, &c. [*b*]

In 1540 the Priory Church and Rectory were leased from the Crown to the parishioners at an annual rental of about fifty pounds, and St. Marie Overie became St. Saviour. This lease was renewed from time to time, until in 1614 the Church was purchased by them from the King in the name of nineteen "bargainers," or trustees, for eight hundred pounds. The parishioners continued to be patrons of the living until 1885, when, by an Act of Parliament, the right of presentation was vested in the Bishop of the Diocese, and the Chaplain was made Rector. Dr. Davidson, the present Bishop, takes an enthusiastic interest in the restoration, which, with Sir Arthur Blomfield as architect, and Messrs. T. F. Rider and Sons as builders, is sure to be thorough and complete, and worthy of the future Cathedral of London south of the Thames. It is interesting to note, in this connection, that the Church was used for cathedral purposes from an early date. A Bishop of London, Henry de Wengham, was consecrated here in 1260 by Boniface, Archbishop of

* Mr. Francis T. Dollman *(The Priory of St. Mary Overie, Southwark)* contends that the Ladye Chapel should be styled the Retro-Choir.

Canterbury. A Bishop of Rochester held two ordinations here more than five hundred years ago—the first in 1356, and the second in 1357. John de Shepey was the Bishop, and it was here that he was consecrated in 1353.

It should also be mentioned that Gower, the father* of English poetry, and Massinger, and Fletcher, and Edmond Shakespeare (brother of the great dramatist), and Bishops Sandall, William Wickham (1595), and the saintly Lancelot Andrewes are buried here (*Vide* Chapter on *Burial Registers*). It was here, in 1406, the Earl of Kent, grandson of the "Fair Maid of Kent"—spouse of the Black Prince, and mother of Richard II.—was united in wedlock to Lucia, eldest daughter of the Lord of Milan, Henry IV. giving the bride away at the Church door;† it was here, in 1424 (Henry VI.), that James I. of Scotland, the Royal poet, was married to Jane, niece of Cardinal Beaufort; it was here that Bishop Gardiner condemned the Anglican Martyrs to death in 1555; it was here that John Harvard, the founder of the great American University which bears his name, was baptised, November 29th, 1607; and it was here that the famous Dr. Henry Sacheverell was elected Chaplain in 1705.

It may be of some interest also to mention that Dr. Samuel Johnson, the renowned lexicographer, lived for some years with the Thrales, at the great Brewery hard by, and where the arm-chair he was accustomed to occupy may still be seen: that Cruden, the eccentric author of the famous Concordance, which Bible students do not yet find obsolete, lies interred (p. 57) in one of the earliest Nonconformist burial grounds, on a spot which, at one time, was known by the gruesome title of Deadman's Place, the site of which is at present

* This title has been challenged in favour of Chaucer. *Vide* Appendix.

† Anciently the Marriage Ceremony commenced at the Porch (*ante ostium ecclesiæ*), or in some portion of the Nave, and was concluded at the Altar; a custom which still prevails in some Yorkshire, Lincolnshire, and Somersetshire Churches, and elsewhere. Chaucer, in his *Canterbury Tales*, makes the Wife of Bath say:—

"I thank it God, that is eterne on lyve,
Housebondes atté *Church dore* I have had fyve."

covered with the stables of Barclay, Perkins & Co.; that, on Bankside, Oliver Goldsmith, the wayward genius, practised medicine for a brief period: that Baxter, of *The Saint's Everlasting Rest*, ministered for some time to a flock gathered on the site of the Globe: that the great dreamer, Bunyan, was accustomed, when in town, to address vast audiences assembled in Zoar Street: and lastly, that it was in our National ("Blue") School, Red Cross Street, the Church of England Sunday School Institute was founded in 1843—an acorn which has become an oak, whose branches are in all the earth.

II.

Tour of the Interior.

"This is the place
Let me review the scene,
And summon from the shadowy Past
The forms that once have been."

—*Longfellow.*

Cardinal Beaufort.

ROYAL ARMS OF HENRY BEAUFORT.

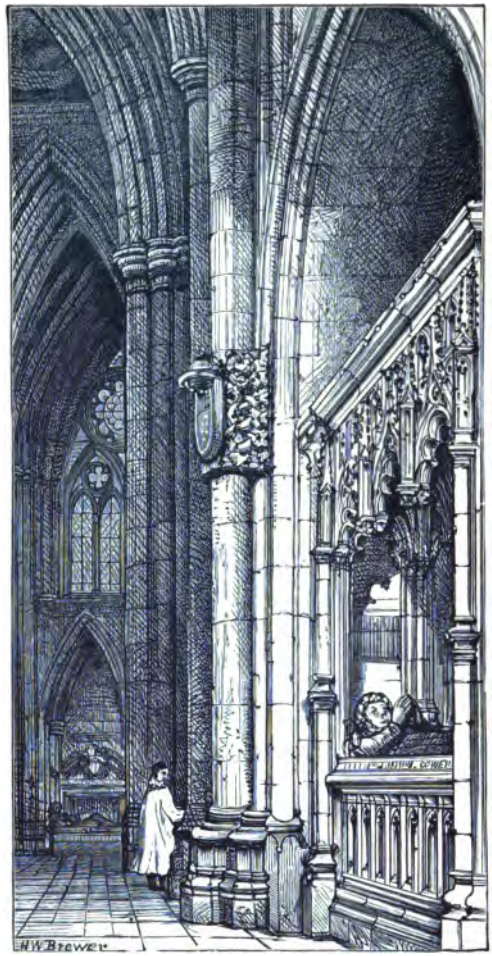


3.

AFFIXED to the first pillar on the right, as we enter by the South Transept door, will be noticed the armorial bearings* of this distinguished ecclesiastic and statesman.

* *France and England quarterly within a bordure componée, azure and argent; surmounted by a Cardinal's hat, with strings pendant, knotted, intertwined, and tasselled.*

His father, John of Gaunt, Duke of Lancaster, was married three times. By his first wife he had an only son, who became Henry IV., and by his third he had Henry Beaufort,



4. Tomb of the First English Poet, Gower (moved to Nave). Arms of Cardinal Beaufort. Lockyer Monument.

who was, therefore, half brother to the king. He derived his name from Beaufort Castle, in France, the place of his birth. He became Lord Chancellor, Bishop of Winchester

in 1404, Cardinal in 1427, died in 1447, and lies buried in Winchester Cathedral. He was known as the "rich Cardinal," and is credited with having rebuilt this South Transept at his own cost, after the ruins of a great fire.

In order to strengthen his house by a powerful alliance, and, perhaps, also with a view of uniting the crowns of England and Scotland, he was instrumental in effecting the marriage of his niece, Joane, daughter of his own brother, Sir John Beaufort, Earl of Somerset, to James I. of Scotland. It is a story of romance and tragedy. The young Prince, in his flight, at the tender age of between ten and eleven, to the Court and Schools of France, was driven by a storm on to the English coast, captured and detained a prisoner (with much liberty and kindness, however), first in the Tower of London, after that, in the Castle of Nottingham, and finally in Windsor Castle, for about 18 years. "Stone walls do not a prison make," but shortly before his release he found himself a willing captive to the charms of the fair Princess :—

"Such a lord is Love,
And Beauty such a mistress of the world."

He was a poet, and sang of her beauty to the music of his harp, an instrument in the playing of which he is said to have possessed unrivalled skill. His cruel murder in the Dominican Monastery at Perth terminated a happy union, after which Joane married Sir James Stewart, the Black Knight of Lorn. See further, under "New Nave."

Emerson.

ON the north side of this same pillar there is a monument to William Emerson, consisting of an emaciated, diminutive, recumbent effigy (a *memento mori*), with the inscription :—



5.

His grandson, Thomas Emerson, was a liberal benefactor to the poor of our parish, and his munificence, bestowed in 1620, is still enjoyed by several pensioners of his bounty. He, too, "lived and died an honest man," and charitable withal.

"A prince can make a belted knight,
A marquis, duke, and a' that ;
But an honest man's aboon his might—
Guid faith, he maunna fa' that."—*Burns.*

Ralph Waldo Emerson, b. Boston, U.S.A., 1803, graduate of Harvard University, and essayist, is supposed to have sprung from this good Southwark stock.

Tesseræ.

MOVING a little further to the left, and standing back, we have an excellent view of the South Aisle of the Choir, and beyond into the Ladye Chapel, terminating with



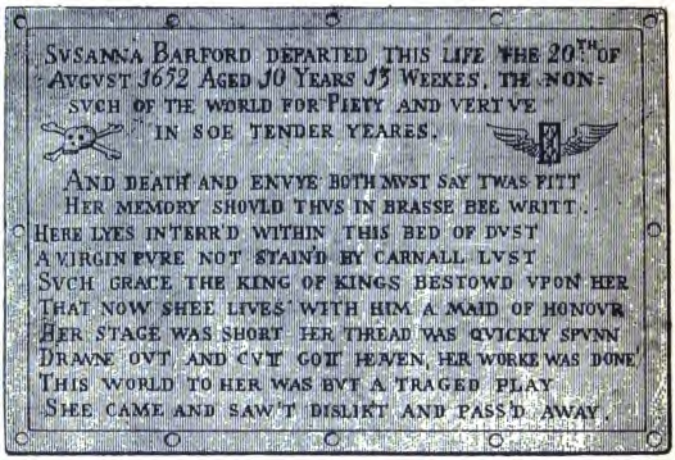
6. SOUTH AISLE OF CHOIR.

its window of three sharply-defined lancet lights—the architectural three in one. As we enter this Aisle we may recognise at our feet a token of the great antiquity of the site of this Church and its surroundings—some Roman tesseræ found about fifty years ago in digging a grave in the south-east angle of the churchyard, where more of the same kind remain. It was the custom of the Roman army in their marches to carry such materials, in order to pave the spot where the prætorium or general's camp was erected. Many other remains of Roman antiquity have been discovered from time to time in the parish, such as coins, cinerary urns, lachrymatories, terra-cotta sepulchral urns, &c. In examining the foundations of the new Nave, and making excavations

here and there, a few pieces of Roman pottery were brought to light. *Stoney Street*, which runs through the adjacent market, also commemorates the Roman occupation. The Romans, it is well known, taught the Ancient Britons to develope the resources of this country. They opened up the island by making roads paved with *stone*. These roads were called *strata :* hence our word *street*.

The Non-Such of the World.

IMMEDIATELY on the left is a brass—the only one in the Church—with the following quaint inscription :—



7.

Abraham Newland.

BEYOND the door of this Aisle, and between the lancet and the next window, there is a plain slab, fixed in obscurity on the wall, to the memory of this remarkable man. He was born in this parish (1730), and his baptism and burial (1807), are recorded in our register. According to a memoir of him in the writer's possession, published the year after

his death, his father belonged to Bucks, was married twice, and had twenty-five children!

Abraham entered the Bank of England as clerk, and rose through the usual gradations, until his faithfulness and abilities were rewarded by his appointment to the post of Chief Cashier. Apartments were then assigned to him in the Bank, and so great was his conscientiousness, that until the day of his retirement, 25 years afterwards, he never once slept out of the building. He died two months after leaving his post, bequeathing £60,000 in the stocks to his landlady, whose gratitude is represented by the mean tablet before us. Although he had many friends, he was not so vain as to imagine they would dissolve in tears at the news of his demise, and he wrote this epitaph (which, I need hardly say, is not on the monument) for himself, shortly before his death:—

"Beneath this stone old Abraham lies;
Nobody laughs, and nobody cries,
Where he is gone, and how he fares,
No one knows, and no one cares."

Moved by the memory of so faithful a servant, perhaps the Governors of the Bank of England will one day come over and help us.

His biographer closes the record of his career by saying: "The life of Abraham Newland will not be studied without advantage. No human being was his enemy, he injured no one, he conferred benefits on all with whom he was connected, he lived in credit and usefulness, and he died in peace."*

* "I'd rather have a Guinea than a One Pound Note." So runs the burden of a song very popular in the days when 'Abraham Newland' was the financial incarnation of the solvency of the Bank of England, and, consequently, of the national credit; when one section of the community looked upon an irredeemable paper currency as a blessing, while others regarded it as the reverse; and when it was felony, by Act of Parliament, to buy or sell guineas for profit. A bank-note was styled an 'Abraham Newland,' for none were genuine without his signature. This explains the witty saying of Upton:

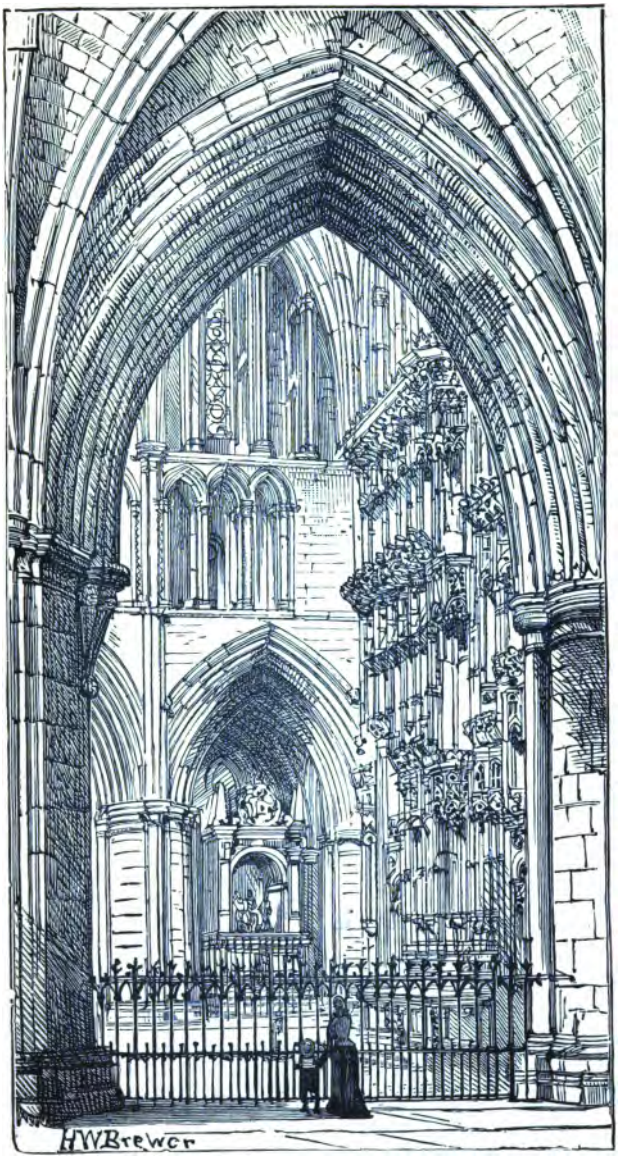
'I have heard people say *Sham Abram* you may,
But must not sham Abraham Newland.'

To *Sham Abraham* signified to feign illness or distress in order to avoid work.

George Gwilt.

THE next window affords a good specimen of the bad glass which prevails in this Church; but this is altogether eccentric and kaleidoscopic, and hurts the eye as a discordant note the ear, and is altogether out of harmony with the sound reputation of the Southwark architect who loved the place and this House so well, and who during the restoration of the Ladye Chapel (1832) gave his services gratuitously. He lies buried in the churchyard outside this window, and there is a tablet of polished granite, heart-shaped, behind the screen which records his self-denying work.

Turning the back on Gwilt's window, we have a striking view of the Screen, with Altar-Tomb, part of Triforium, and Clerestory.



8. ALTAR SCREEN.

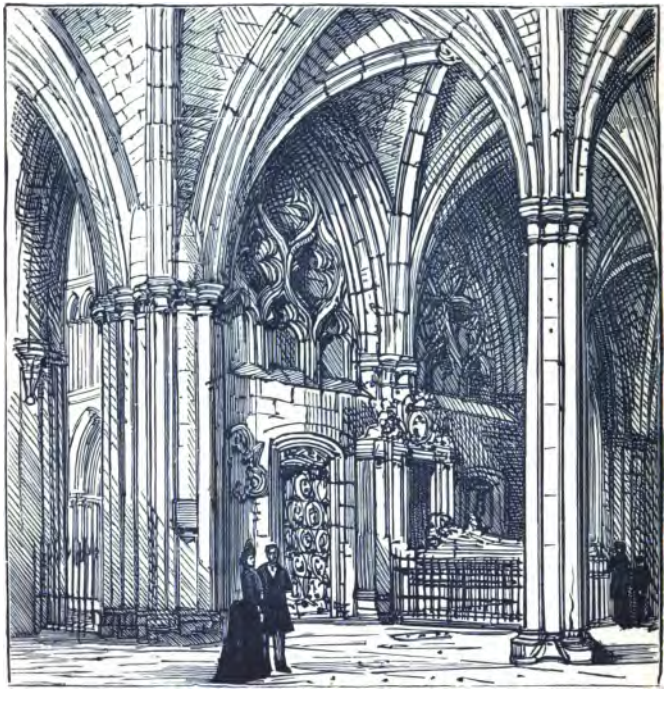
Tomb of Humble. Triforium. Clerestory.

From here we pass into

The Ladye Chapel.

THIS portion of our Church has a three-fold claim upon our attention.

First, because of its unique architectural beauty. All the chief writers on St. Saviour's, whether architects, artists, or antiquaries, experience much difficulty in giving adequate expression to their admiration of it. They declare that whatever excellencies may have been noticed in the other parts of the building, it would appear that an attempt has been here made to concentrate them in the elegant simplicity of its harmonized design, and the admirable principles



9. LADYE CHAPEL (SOUTH-WEST).
Tomb of Bishop Andrewes. Blank Windows, once open, with Decorated Tracery, *temp.* Ed. III. Carved Oak Bosses.

of its scientific construction, its slender pillars, with their shafts, detached,* at the four cardinal points, and the beautiful groinings of the vaulted roof, its single and triple lancet windows of the most perfect symmetry, the correctness of its proportions, and the accuracy of its details, combine to render it such a pure, chaste specimen of the Early English style as to make it difficult to find its equal anywhere.

A very distinguished antiquary speaks of it as "One of the most chaste and elegant examples of the early pointed architecture of the 13th century in the country; for soon after the simplicity of design became florid and overlaid." Another (*Gent. Mag.* 1832) says: "In the solid pillars and acute arches, in the lancet windows, and simple groined roof, may be viewed an unaltered building of the 13th century. The groins of the Chapel are perfect, and extremely beautiful. Corresponding to the four gables without (Illus. 1.), are four aisles within, the outer ones continuous with the north and south aisles of the choir and nave, and from east to west three aisles." Nor will Mr. Dollman come behind any in his admiration, for he writes: "They who designed this beautiful retro-choir† were artists in the truest sense of the word, for viewed from whatever point, its picturesque charm, gracefulness of design, and merits of detail, alike bear witness to the superior intelligence of the minds that conceived and the hands that executed it."

Considering its singular architectural beauty, and historic celebrity, it is almost incredible to conceive the mercenary and sacrilegious uses to which it was subjected soon after it fell into the hands of the Parishioners. Stow relates that it was "leased and let out, and the house made a bake-house. Two very faire doores that from the two sides of the chancell

* In Early English work the shafts are often detached, but in Decorated they form an integral part of the solid masonry itself.

† Southwark folk, and many others, will find it extremely difficult to abandon the charming name by which it is generally known, and which it has borne from time immemorial, in favour of the cold but, perhaps, more exact technical designation above.

of this church, and two that thorow the head of the chancell (as at this day they do againe) went into it, were lath't, daub'd and dam'd up, the fair pillars were ordinary posts against which they piled billets* and bavens†; in this place they had their ovens, in that a bolting‡ place, in that their kneading trough, in another (I have heard) a hog's trough, for the words that were given me were these: 'this place have I knowne a hog-stie, in another a store-house to store up their hoarded meal,' and in all of it something of this sordid kind and condition. It was first let to one Wyat, after him to one Peacocke, after him to one Cleybrooke, and lastly to one Wilson, all bakers, and this chapell still employ'd in the way of their trade, a bakehouse, the same part of this bakehouse was some time turned into a starch-house." The vestry minutes and account books confirm this statement of the invaluable Old Chronicler; for we find that in 1551 (Ed. VI.) a lease was granted to one "Hemsley Ryelle, for iiijd. a year, to set his carts on," within the churchyard walls; and an order of vestry, two years later, directs the "Olde chapel behind the chancell to be let for the benefit of the School." St. Paul's Cathedral and St. Bartholomew, Smithfield, suffered in a like manner, recalling the mournful cry of the Psalmist, "O God, the heathen are come into Thine inheritance, Thy holy temple have they defiled. We are become a reproach to our neighbours, a scorn and derision to them that are round about us." Even as late as 1832, in accordance with a shameful proposal from the New London Bridge Committee, a resolution was carried by a large majority in the vestry for the entire removal of this part of our Church! All London was roused. Dr. Sumner, Bishop of Winchester, headed the opposition, and declared his determination to refuse his licence to any such act of desecration. A poll of the parish was taken, and, after two days of heated and bitter contest, the result was announced: for the retention of the chapel, 380: against, 140. *Laus Deo.* Its restoration was taken in hand almost immediately, and the reproach swept away.

* *Billet*, a thick piece of wood cut to a suitable length for fuel.

† *Baven*, or *bavin*, a bundle of brushwood used in bakers' ovens.

‡ *Bolting*, sifting.

This Chapel affords an interesting illustration, which may be taken in at a glance, of the progress of the pointed style. We have first the simple lancet-like window with the tooth ornament,* standing alone, and the triple lancet, grouped and bound together by an enclosing arch (Early English): then the two three-light windows with mullions† and tracery (Transitional),‡ that on the south geometrical, with its circles, quatrefoils, etc, that on the north reticulated, slightly more elaborate, and later: after this, the blank windows at the back of the Screen, with their more graceful lines, sometimes called "flowing tracery," and by the French "flamboyant" (flame-like), belonging to the Decorated Period of Edward III.

It is remarkable, in the second place, as having been the scene of the trial and condemnation of the

Anglican§ Martyrs

in 1555, a memorable date in the history of our Church, and in the annals of our country. Beneath that three-light window in the north-east bay of this Chapel, sat, in that year, Stephen Gardiner, Bishop of Winchester, and his fellow commissioners, Dr. Bonner, Bishop of London, and others, acting under authority from the See of Rome, and of Mary and her obsequious Parliament, to try certain Prelates, Dignitaries and Priests of the Church of England, whose only crime, apparently, consisted in a stout resistance to the usurpations of the Papal Schism. It was here they witnessed a good confession,

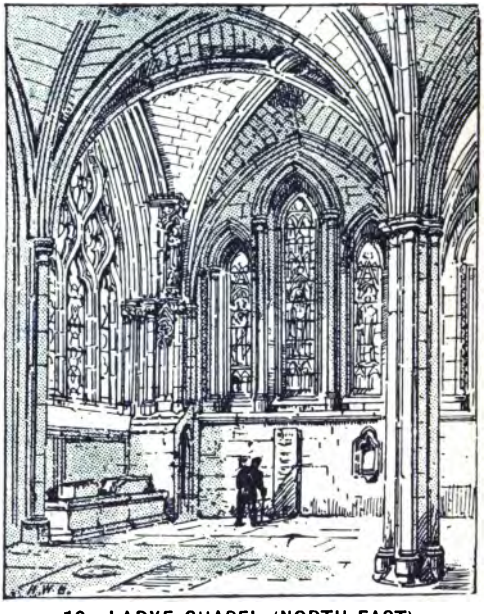
* Resembling a row of teeth, sometimes called Dog's Tooth, and Shark's Tooth, and the Diagonal Flower. By French antiquaries it is named *Violette*, as it often bears considerable likeness to that flower when half expanded.

† *Mullion*, the vertical bar dividing the lights of a window.

‡ The work executed when one style was merging into the next is known as Transitional.

§ They are sometimes, but erroneously, styled "Protestant" Martyrs. This was a struggle maintained by Churchmen from beginning to end. Protestantism, in the sense of Separatism, had no existence in this country before the time of Elizabeth. There was heresy in abundance, but as yet no schism. [*e*]

and from here they went forth to receive their baptism of fire. We are bound to honour these men, notwithstanding the occasional extravagancy of language and opinion to which they gave vent under examination, remembering the terrible crisis they had to face, which was nothing less than the deliberate and powerful attempt to re-impose upon our Apostolic Church—which existed in this land, centuries before the "Italian Mission" of St. Augustine in 596—the Vatican yoke, backed by an unpatriotic Queen, who, to gratify the wishes and win the love, never granted, of the haughty Spaniard, Philip, her



10. LADYE CHAPEL (NORTH-EAST).

Piscina. Stone Coffin.

husband, of whom she was "unalterably and pesteringly fond," was ready and eager to sacrifice her subjects and her kingdom. But for these men in their day, and but for the providential winds of heaven, and the wooden walls of our navy, manned by brave men, that shattered the ships of the Spanish Armada, in the succeeding reign, we might at this

moment be under a combined foreign domination, utterly repugnant to the English character, both in a religious and political sense.

Seven of the numerous band of Martyrs of Mary's reign are commemorated here by six lancet lights, three on the north-east, and three on the south-east; and by that atrocious blur and blot and daub on the south—a crime and sin against every canon of good taste and feeling.

Space will not permit us to add much more than their names:

1. Rev. Lawrence Saunders, Rector of Allhallows, Bread Street. Burned at Coventry.
2. The Right Reverend Robert Ferrar (or Farrar), D.D., Bishop of St. David's. Burned at Carmarthen.
3. Rev. Dr. Rowland Taylor, Rector of Hadleigh, Suffolk. Burned at Hadleigh.
4. Rev. John Rogers, Vicar of St. Sepulchre's, and Prebendary of St. Paul's. Burned at Smithfield.
5. The Right Reverend John Hooper, D.D., Bishop of Worcester and Gloucester. Burned at Gloucester.
6. Rev. John Bradford, Prebendary of St. Paul's. Burned at Smithfield.
7. The Venerable John Philpot, Prebendary of Winchester. Burned at Smithfield.

Philpot—stern martyr, ready alike to inflict or to bear—in his examination showed that he, too, could be a persecutor even unto death. It will be remembered that, in the previous reign (Edward VI.), the Reformers condemned to the stake a person named Joan of Kent, for heresy. Philpot, in the course of his trial, declared that, "as for Joan of Kent, she was well worthy to be burned!" Similarly, on the Continent, Calvin [*d*] consented to the death of Servetus [*e*]. So also was it in the case of the Pilgrim Fathers [*f*], who fled from Europe in search of religious liberty, and scarcely had they touched the shores of New England, in the historic *Mayflower*, 1620, when they began to persecute each other.

Alas! the spirit which makes men "hate each other for the love of God" is not yet, even in this 19th century, exorcised. Nevertheless, in spite of religious divergencies and misunderstandings, and in spite of the fact that bigotry dies hard, *it is dying;* the principle of toleration is spreading; the "pale martyr in his shirt of fire" has become an impossible spectacle in civilized lands; and the day will dawn in the future, far off most likely, but yet at last, when the desire for the reunion of Christendom, which animates all good and earnest men at present, will no longer be a dream,

"And there shall be ONE FLOCK, ONE SHEPHERD."

LET us look at those carved oaken bosses,* with their strange devices, piled up in the recesses of the doorways leading from the Choir through the Screen. We may observe the crown of thorns; the pelican—emblazoned in heraldry, the "pelican in her piety"—feeding her young from her self-pierced breast†, a well-known mediæval symbol of the "chalice of the grapes of God" in the Holy Sacrament; a rebus of Henry de Burton (three *burrs*‡ springing out of a *tun*), who was the Prior when the groined vaulting of wood was set up in the Nave in place of the stone roof which had fallen down in 1469 (Ed. IV.). The falcon, the badge of this sovereign, also appears. The three-flowered thistle may also be noticed, which is as sacred to Scotland as the shamrock is to Ireland. The quaintest and most extraordinary of all is that flame-coloured face of a fiend swallowing a man. Many conjectures

* Fr. *bosse*, a protuberance; an ornamental projection in a vault at the intersection of the ribs.

† Moore cleverly makes use of this legend to suit his patriotic muse—

'No, thy chains as they rankle, thy blood as it runs,
But make thee more painfully dear to thy sons,
Whose hearts, like the young of the desert-bird's nest,
Drink love in each life-drop that flows from thy breast!'

The 'desert-bird' of the charming Irish minstrel is the Psalmist's "pelican of the wilderness" (Ps. cii., 6).

‡ *Burr, bur* (*cf.* Fr. *bourre*, rough hair, flock of wool), the prickly husk or covering of the seeds or flower-head of certain plants, as of the chestnut and burdock.

"They are but burs, Cousin, throwne upon thee in holiday foolerie: if we walk not in the trodden paths, our very petty-coates will catch them."

—SHAKESPEARE, *As You Like It*, Act I., Sc. iii.

have been made as to its meaning. Most probably it represents Satan devouring Judas Iscariot, and this view is confirmed by the following lines from Dante's Inferno, canto 34 :—

"Now this behold
For on his head three faces were upreared,
The one in front of a *vermilion hue :*
At every mouth his teeth a sinner tore.
'That one above,' to me the master said,
'Is traitor Judas, doomed to greater pangs;
His *feet are quivering*, while *sinks down his head.*'"

Possibly the visitor will soon miss some of these eccentric objects, for it is proposed to raise the present floor of the Tower, so as to expose some beautiful arcading which is immediately above it, and to utilize some of these bosses in the new oak ceiling which is to replace it.

This beautiful Chapel is remarkable, in the third place, as containing the ashes of the great

Bishop Lancelot Andrewes :

Prelate of the Order of the Garter, the oldest and noblest Order of European Knighthood.*

HE was born at Allhallows, Barking, in 1555, and was one of a family of thirteen. His father was a mariner and a merchant, and rose to be Master of Trinity House. He was educated at Merchant Taylors', from which School he proceeded to Pembroke Hall, Cambridge, where, in 1576, he was elected to a Fellowship, and in the following year he became Fellow of Jesus College, Oxford. In 1589 he accepted the living of St. Giles, Cripplegate, and shortly afterwards he was made Prebend of St. Paul's, and Master of Pembroke Hall. He was a most diligent and conscientious pastor, and made the poor and infirm the special object of his care. It was at this period he wrote his "Manual for the

* The first Prelate of this Order was William de Edyngdon, who, when he was offered the Archbishopric of Canterbury, declined, saying, "Canterbury had the highest rack, yet Winchester had the deepest manger."

Sick." In the preface to the earliest edition, 1642, we are told that it was composed "about that time the Reverend Authour was parson of Saint Giles, Cripplegate, and used by



11.

him in his ordinary visitation of the sicke." This little book was a great favourite with the late Bishop Hamilton of Salisbury (d. 1869), who, during his long and painful illness, found strength and comfort in its pages.

He was a constant preacher at his own church, but was very reluctant to deliver more than one sermon on the same day, remarking that "when he preached twice he prated once."

In 1597 he accepted first a stall, and then the Deanery of Westminster.

Under James I., who was a great admirer of his preaching, his rise was rapid. In 1605, he was persuaded with difficulty to accept the See of Chichester, was translated to the See of Ely in 1609, and in 1619 to the See of Winchester, from which, says Bishop Buckeridge, "God translated him to heaven."

Bishop Andrewes was great (1) as a scholar. He was acquainted with fifteen languages, if not more, and Fuller quaintly writes: "The world wanted learning to know how learned this man was, so skilled in all, especially Oriental languages, that some conceive he might, if then living, almost have served as interpreter-general at the confusion of tongues." It is for this reason, amongst others, that we find his name first on the list of divines appointed in 1607 to frame our Authorised Version of the Bible, the words of which "live on the ear, like music that can never be forgotten, like the sound of church bells, which the wanderer hardly knows how he can forego."

He was one of the Westminster Company of Ten, whose duty it was to translate the Pentateuch and the Historical Books from Joshua to I. Chronicles.

Some authorities have declared that both he and Laud were willing to join the Church of Rome. On the contrary, he wrote* and spoke against her, and went about preaching against her, and made many converts from her to the Church of England.† He was distinctly a High Churchman, fond of

* Responsio ad Apologiam Cardinalis Bellarmini.

† "He attended the Noble and Zealous Henry Earle of Huntingdon, President of Yorke, and was imployed by him in often preaching and conference with Recusants, both of the Clergy and Laitie: In which God so blest his endeavours, that he converted some of the Priests, and many of the Laitie; with great success bringing many to the Church; none ever converted so many as he did."—Buckeridge: *Funeral Sermon.*

an elaborate ritual, and had his private Chapels, both at Ely and Winchester, richly adorned. He was tolerant, however, of the views of others, and "content with enjoying without the enjoining."—(*Fuller*).

He was great (2) as a preacher. "He was alwaies a diligent and painefull (*painstaking*) preacher" (Buckeridge), and thrice revised his sermons before delivery. His style fascinated Elizabeth. He was held to be the very *stella prædicantium* (the star of preachers), "a very angel in the pulpit," and that, too, in the palmiest days of English literature.

"Such plagiarists who have stolen his sermons, could never steal his preaching."—(*Fuller*). The late Canon Liddon speaks of him as "a great divine—one of the greatest that Cambridge has ever produced. The quaint and formal methods of exposition which belong to his age cannot disguise the massive thought and learning of his sermons; his strength and acuteness as a controversialist were felt by the accomplished theologians who were at that day in the service of the Church of Rome, while, as a teacher and leader of souls in the highest paths of private devotion, training them to follow the thoughts and to feel at home with the words of the ancient Church, Andrewes still stands alone. Read Andrewes' life, and you will be struck with the quiet undemonstrative character of his early manhood, when, as a Cambridge undergraduate, he used to walk on foot to his home in London once in the year, and, during these walks to 'observe the grass, herbs, corn, trees, cattle, earth, water, heavens, any of the creatures, and to contemplate the natures, orders, qualities, virtues, uses,' since 'this was the greatest mirth, contentment, and recreation that could be.'"

He was great (3) as a saint, and possessed the rarest of all gifts, the gift of composing prayers. His "Manual of Private Devotions" has long enjoyed, and still enjoys, an immense popularity. During the last period of his life it was constantly in his hands. "Had you seen," says the first editor of it, "the original MSS., happy in the glorious deformity

thereof, being worn with pious hands, and watered with his penitential tears, you would have been forced to confess that book belonged to no other than pure and primitive devotion."

This book has won the hearts of thousands in every part of the world, even amongst those who have differed widely from his views. Archbishop Tait did not belong to his School of Thought, yet he loved this Manual, and Andrewes' Manual for the Sick was the very last devotional book which was used with him on his death-bed.*

Can we close without adding that Bishop Andrewes was great (4) as a benefactor of the poor. He left funds and lands for all time, for the benefit of aged poor men, widows, seafaring men, orphans, apprentices, and the promotion of scholars from Free Schools to the University. Most appropriate, therefore, was the text from which Bishop Buckeridge, who was intimately acquainted with him for thirty years, preached his funeral sermon :—

"IN THE PARISH CHURCH OF ST. SAVIORS,
IN SOUTHWARKE,

ON SATURDAY, BEING THE XI OF NOVEMBER,
A.D. MDCXXVI."

To do good and to distribute forget not : for with such sacrifices God is well pleased. Heb. xiii., 16.

In the course of this sermon we are informed that "the total of his pious and charitable works mentioned in his will amounted to the sum of £6,326."

*"After this he spoke very little more, but was anxious for prayers and hymns at intervals, especially the Commendatory Prayer from Bishop Andrewes, which he had always used and loved."—*Life of Archbishop Tait*, by Dr. Davidson, Bishop of Rochester, and Canon Benham, vol. ii., p. 596.

A full-length recumbent effigy of the great Prelate, in chimere and rochet, lies on the tomb, bearing on the left shoulder, engraved on the Mantle* of the Order, the Cross of



12. TOMB OF BISHOP ANDREWES.

Arms: Impaled with those of the See of Winton., and encompassed with the noble ensign of the Garter.

For Winton: *Gules, two keys endorsed in bend, the uppermost argent, the other or; a sword interposed in bend sinister of the 2nd; pommels and hilt of the 3rd.*

For Andrewes: *Argent, on a bend engrailed with plain cottises, sable, three mullets pierced, or.*

* The present colouring of the Mantle, in which the figure of our Bishop is vested, is at fault in several particulars. The lining of the Habit should be white; the cross of St. George on the Escutcheon should be *gules* on *argent* (red on white); the ground of the enclosing Garter, bearing the Motto in letters of gold, should be purple (a mixture of red and blue); and the Cordons, purple silk interwoven with gold. The reader is referred to Sir Nicholas Harris Nicolas' *History of the Order of Knighthood of the English Empire* (Ed. 1842), vol. ii., pp. 430, 432, 434; and to Pote's *History and Antiquities of Windsor Castle, and the Most Noble Order of the Garter* (1789). Both these authors, strange to say, fall into the error of placing the escutcheon on the *right* shoulder of the Prelate of the Order. The trade books of Ede & Son, of Chancery Lane, who have made the Mantle for the last two hundred years, prove that the Escutcheon has been worn during that period, at least, on the *left* shoulder.

St. George and the Garter, with the motto of the Order, *Honi soit qui mal y pense.* The head, covered with a small academical cap, rests on a cushion; the left hand clasps his Manual of Devotions.

The inscription, which is taken from an entry in Laud's Diary (*Ephemeris Laudiana*), should be as follows:—"*Anno* 1626. Sept. 25. Die Lunæ, Horâ matutinâ ferè quartâ Lancelotus Episcopus Winton. Meritissimus, Lumen Orbis Christiani, Mortuus est."

'In the year 1626, September 25, on Monday, about four o'clock in the morning, Lancelot Andrewes, a most worthy Bishop of Winchester, a light of the Christian world, died.'

In the MS. copy of Laud's Diary the date of his death is set down as September 21, and is repeated on this slab; but the true date is September 25, as given by Isaacson, Buckeridge, and others.*

The present tablet further records that he reached the age of 71. *Meritissimum* is an error for *meritissimus*. For an account of his last moments and funeral, see Notes [*g*].

At this period there existed a chapel which projected eastwards from the Lady Chapel (retro-choir) through the bay now occupied by the Benson Memorial window. It was here he was laid to rest, and where he remained undisturbed for more than two hundred years. Henceforth this Chapel—possibly the true Lady Chapel—became known as the Bishop's Chapel. When it was removed—quite unnecessarily—on the occasion of the formation of the approaches to the New London Bridge in 1830, his coffin, made of lead, was discovered, in a perfectly sound condition, resting on a cross of brick-work, and bearing on its lid the initials—

L. A.

* The mistake of Laud is proved out of his own Diary; for, calculating forwards from another date, where he gives the day of the week, and backwards from the *Saturday*, when the funeral, after the lapse of almost seven weeks, took place, we arrive in both cases at Monday, September 25th. Moreover, the Astronomer Royal, whom I consulted on this point, has been good enough to inform me that, from Morgan's *Book of Almanacs*, September 21st, 1626 (o.s.) fell on a *Thursday*. This again leads us to Monday (the *Die Lunæ* of the epitaph), September 25th.

The monument was placed at that time in its present position, and within it lies all that is mortal of the saintly Prelate.*

A recent discovery has been made (*Vide* "Guardian," July 27th, 1892) which has sent a thrill through the hearts of his admirers—the MS. in Greek, the autograph copy of the Devotions which the Bishop himself used, has come to light. It was his dying gift to Laud, afterwards Archbishop of Canterbury, and bears on the outside of the vellum cover the following inscription in Laud's handwriting:—

> "*My reverend Friend Bishop Andrewes gave me this Booke a little while before his death.—W. Bath et Welles.*"

Possibly it was unlike himself to have given his vote, under royal pressure, in favour of the divorce of the Earl of Essex and his unscrupulous consort, Lady Frances Howard. Possibly he may have laid himself open to a suspicion of nepotism in the very rapid promotion of his learned brother, Dr. Roger Andrewes, one of the translators of the Bible in the reign of King James I. *Nemo sine maculis.* The sun has spots—

> "The very source and fount of day
> Is dash'd with wandering isles of night."—
> *In Memoriam.*†

* Hyde Cassan remarks that on this occasion the coffin was opened, and the body exposed for one or two days to public view. I am proud and happy to be able to say, on the best authority, that this is an entire fabrication, and that no such desecration occurred. The coffin was in no way tampered with. Originally, the tomb was enriched with a canopy, and contained a lengthy Latin inscription, from the pen of one of his former chaplains (Wren), commencing—"*Lector, si Christianus es, siste. Morœ pretium erit, non nescire te, qui vir hic situs est.*" (Reader! if thou art a Christian, stay. It will be worth the delay that thou be not ignorant what a man is here laid.) The full text of this epitaph, with translation, will be found in the Notes [*g*]. Milton also, at the time, wrote an elegy in Latin on the death of our Prelate, entitled, "*In Obitum Præsulis Wintoniensis.*" It consists of sixty-eight lines.

† For the above account of Bishop Andrewes I am indebted to many sources, but my obligations are chiefly due to the Rev. A. J. Russell (*Memoirs of Bishop Lancelot Andrewes*); to the Rev. S. Hyde Cassan (*Lives of the Bishops of Winchester*); to Canon Overton in the *Dict. Nat. Biog.*; and to the *Anglo. Cath. Theo. Lib.* (Andrewes' *Life*). Special mention must be made of the memoir by Henry Isaacson, a close and intimate friend, probably from boyhood, of Andrewes; for Bishop Wren speaks of him as '*Gamalielis educatus ad pedes.*' He lived in his house for many years, acting as his 'amanuensis in the courts of Elizabeth, James, and Charles,' and remaining until the Bishop's death. His account of *The Life and Death of Bishop Andrewes*, first published in 1650, has formed the basis and almost the substance of all succeeding biographies of our Prelate.

Old Stone.

LET us return to the south-east column. At its base will be noticed the oldest monumental stone we possess, if we except the stone coffins, especially that bearing the cross on its lid in the North Transept, which probably dates from 1180. This ancient slab belonged to another church. In order to explain its history, it may be convenient, before proceeding further, to point out that our Church was one of the comparatively few "double churches" in our land, one of which, St. Mary Overy, was conventual, and appropriated to the services of the Prior and his Monks; and the other, St. Mary Magdalene Overy, parochial, and reserved for the use of the people. This latter, demolished in 1822, occupied the space, outside, in the angle made by the east wall of the South Transept and the wall of the south aisle of the Choir



13. SEAL OF THE CORPORATION OF WARDENS.
(*Vide* next page).

(*Vide* Illus. 35) There was another very old parish church, St. Margaret's, situated in the High Street, where now stands the Town Hall Chambers. At the Dissolution of Monasteries these two small parishes were united by Act of Parliament, in 1540, into one Parish, and called St. Saviour's.

Under this Act the Churchwardens, six in number, of the newly constituted parish were created

A BODY CORPORATE,

the original Charter of which is still in their possession; and they are the direct successors of the Perpetual Guild or Fraternity of the Assumption of the B.V.M., which had been made a body corporate by letters patent, 27th Henry VI., (1449). This Guild was subsequently merged in the Churchwardens of St. Margaret. Soon after its amalgamation with St. Mary Magdalene Overy, St. Margaret's became secularized, and Stow, who paid it a visit in his day, thus reports of it:—"A part of it is now a Court wherein the Assizes and Sessions be kept, and the Court of Admiralty. The other part is a prison, called the Compter in Southwark."

This ancient stone at our feet, discovered by workmen, in 1833, underneath the foundation of a wall on the site of St. Margaret's, and rescued by Mr. George Corner, is all that is left to remind us of that fabric. The inscription, part of which is broken off, is in old Lombardic characters, and reads as follows:—"Aleyn Ferthyng gist ici. (Dieu de son) alme eit mercie. Amen." *Aleyn Ferthyng lies here. May God have mercy on his soul. Amen.*

Ferthyng was M.P. for Southwark five times between 1337 and 1348. We thus gather approximately its age.

North-East Corner.

WE will now return to the north-east corner for a moment. During the restoration, in 1832, one or two objects of interest were brought to light at this historic angle. We

have only just said that this corner is the exact spot where the Anglican Martyrs were tried. It was screened off from the rest of this Chapel, which was and still is a Consistory Court, and was furnished with old carved seats. Under the floor of this enclosure a slab was found, which is now placed upright in the east wall, and contains the following inscription:—

> "NICHOLAS NORMAN, Waterman, late Servante to the King's Maiestie, and Elizabeth his Wife, were here bvryed, hee the 25 of May, 1629, and shee the 15 of Janvarie followeinge, who lived 16 years together in the holie state of matrimonie, and do here rest in hope of a ioyfvll resvrrection."

There was also discovered the leaden seal of a Papal bull with two heads on the one side, and the letters "SPASPE" (*i.e.*, S. Paul and S. Peter), and on the other side the inscription, "INNOCETIVS PP VI" (*i.e.*, Innocentius, Pope Pius VI.)

On the right of the waterman's slab will be observed a Piscina* (Illus. 10), which was used for the ablutions of the sacred vessels. Another was also found at a corresponding point towards the south in this same wall, but was too dilapidated for preservation. Close to each of these, Dollman tells us, there was an altar.

Notice the small sculptured statue at the head of the eastern jamb of the three-light window on the north. The original figure was that of a female with flowing hair, and was supposed to represent St. Mary Magdalene. It has been altered since then, and is now a bishop in mitre and cope, in the act of blessing. And so we learn that what the piety of one age made a Magdalen, the piety of another made a Bishop.

* From Lt. *piscis*, a fish. The Early Christians, driven to the adoption of secret symbolism for purposes of safety, made out of the Greek word for a fish an acrostic or anagram, which meant that *Jesus Christ was the Son of God, and the Saviour of men.* A fish sketched on monument, lamp, ring, or seal, would convey this great truth to the minds of Christians everywhere, without attracting particular notice from their heathen persecutors. A Piscina was also a designation of the Font; for as a fish is born in water, so likewise are the baptized. It also signified the basin at the south side of the Altar, in which the ministering priest washed his hands before commencing the Eucharistic Service.

Carrying the eye upwards, over the western jamb, to the left, there will be observed a specimen of what is known as the "ploughshare vault," from its striking resemblance to that instrument. The vaulting in the Choir and Nave, over and around the clerestory windows, exhibits the same peculiarity.

We now pass down the North Aisle of the Choir, and immediately on the left is the monument of

Alderman Humble.

THIS is a fine Altar Tomb, with kneeling figures, under a canopy, of the Alderman, with his two wives behind him; and basso-relievos of the children on the basement, north and south.

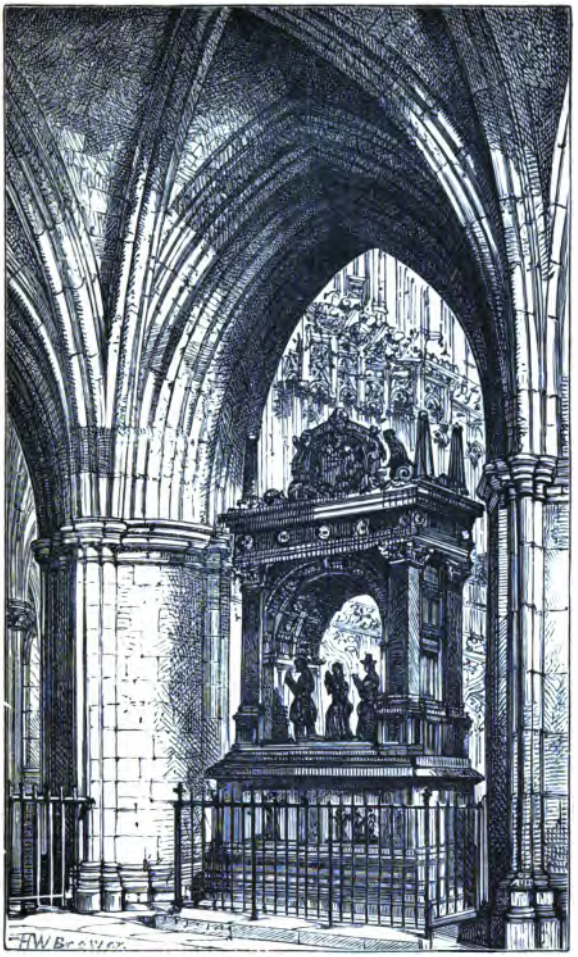
On the Sanctuary side are inscribed the beautiful and pathetic lines attributed to Quarles, to Simon Wastell, to Beaumont, and others:—

"Like to the damask rose you see,
Or like the blossom on the tree,
Or like the dainty flower in May,
Or like the morning of the day,

Or like the sun, or like the shade,
Or like the gourd which Jonas had;
Even so is man, whose thread is spun,
Drawn out and cut, and so is done!

The rose withers, the blossom blasteth,
The flower fades, the morning hasteth,
The sun sets, the shadow flies,
The gourd consumes, the man he dies."

His youngest daughter, Elizabeth, was interred with him in the same vault, and on the same day, April 30, 1616, (*Vide* Chapter on *Burial Registers.*) She was the wife of William Ward, a goldsmith and wealthy citizen of the time of our Alderman, and jeweller to Henrietta-Maria of France, Queen of Charles I. Their only son, Humble Ward, born in 1612, having, as a youth of sixteen, married Frances, heiress to



14. TOMB OF ALDERMAN HUMBLE.

the Barony of Dudley, was created Baron Ward in 1644, from which union is derived the present house of Dudley and Ward.*

* In a deed still in existence (Rendle & Norman: *Inns of Old Southwark*, p. 122) an interesting note on this point appears. It relates to an old Inn in Southwark, "formerly known as the Popes hed, now as le kynges hed, abutting on the highway called Longe Southwarke." This property, we learn from the same document, passed to the Humbles in 1588; and in 1647 to HUMBLE LORD WARD.

Vide also Appendix (*Harvard*), where it will be seen that our John Harvard, the founder of the Harvard University, U.S.A., was likewise a connection of this family.

The story of William Ward, who lies buried in our Church (*Vide* Chapter on *Burial Registers*, and Appendix, *Harvard*), is one of shrewdness rather than romance. A younger son, and orphan from three years old, of a Norfolkshire squire, he made his way, when quite a lad, to London from Bixley, where he was baptized January 6th, 1580, and where there is a monument to his father, Edward, who died in 1583. Much in want, and sorely pressed, he entered a jeweller's shop in Lombard Street, and asked for help. The jeweller, touched with compassion, not only supplied his immediate necessities, but took him into his employment. The hour struck when Ward was enabled to start a business of his own in the same line. One day a sailor called, and offered for sale a packet of rough diamonds. The purchase was at once effected, and Ward, following up the advantage, visited the ship without delay, fêted the crew, and returned laden with several similar packages of great value, obtained on equally favourable terms. His fortune was soon made. Later on, a certain Lord Dudley, whose virtue was not thrift, found himself pressed by his creditors. Ward came to the rescue, and offered to *lend* him a large sum of money on the safe security of the estates, if he would consent to arrange a marriage between the heiress above alluded to and his son, Humble Ward. The condition was accepted, and thus the alliance of our Richard Humble with the ancient house of Dudley, through his grandson Humble Ward, was effected; and believers in heredity will not be surprised to learn that the family of Dudley and Ward have always been noted connoisseurs in matters of jewellery. One of the late representatives of the house is said to have spent over half-a-million on rare and costly gems, which attracted much admiration, a few years since, at an exhibition in Vienna; and the jewel-box of Lady Dudley, it is well known, was the cause, not long ago, of another kind of attraction, which unfortunately resulted in abstraction and robbery.

The Crusader.

" The Red Cross flies in Holy Land,
The Saracen his Crescent waves,
And English Edward's gallant band
Seeks proud renown, or glorious grave."—*Dibdin.*

THIS interesting effigy is on the right. It is an exquisite piece of carving in oak, and represents, most likely, one of the De Warrens, Earls of Surrey, who were great Lords of Southwark, and some of whom are buried here.

Enrolled in the Knighthood of Christ, he has fought the battles of the Lord on the plains of Asia, having vowed

" To chase these pagans, in those holy fields,
Over whose acres walked those blessed feet,
Which, *nineteen* hundred years ago, were nail'd
For our advantage, on the bitter cross."

He has returned from the last Crusade with Prince Edward of England (the costume is of that period, 1270). As a good soldier of the Cross he has risked his life in defence of the Holy Sepulchre, and now he sheathes his sword, which has so often struck fire with the Saracen's scymetar on the field of glory, and lies down to rest.

" The strife is o'er, the battle done,"

He is clad in chain armour, 'in woven maile* all armed' (Spenser), with a surcoat crossed by two belts, one for the shield, the other for the sword; and on his head a conical helmet, and a lion—the emblem of generous impulse, courage and daring—at his feet.

'On this cross-legged effigy devoutly stretched' there will also be found traces of the spurs—no unimportant adjuncts of the knightly harness.

As to the cross-legged attitude, "the most common supposition entertained is that it was intended to distinguish those nobles, barons, and knights who were actual

* *Mail*, It. *maglia*, mesh of a net.

Crusaders, or who, having vowed to engage as such, died before their vow could be performed."—Bloxam: *Monumental Architecture.*

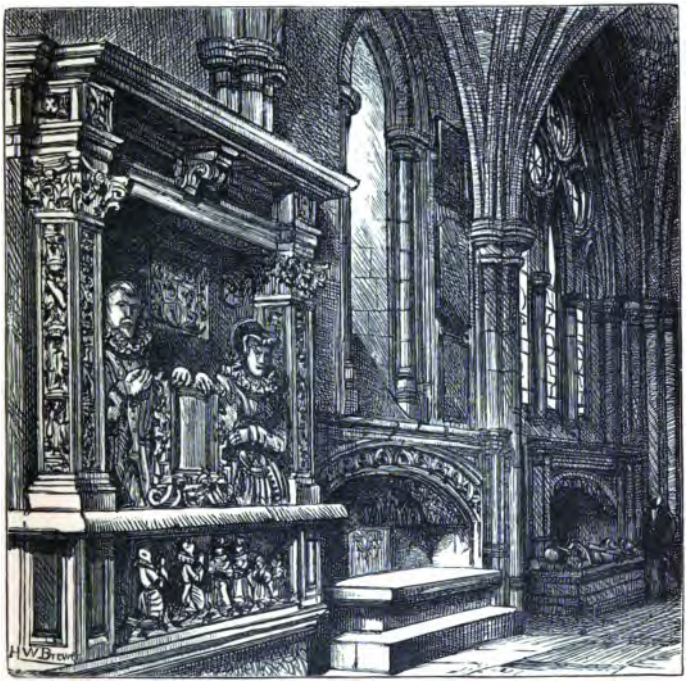
It is popularly believed that the legs crossed at the ankle signified that the knight had been through one Crusade; at the knee, two; above the knee, three. Unimaginative people will tell you that the attitude was adopted simply from æsthetic motives, to allow the folds of the loose surcoat to fall in free and graceful lines, and that the fashion ceased when stiff plate armour was introduced, and the cyclas, a shorter and closer fitting vestment, was worn.

Tennyson, who will be regarded as an important authority, favours the old tradition. In his *Locksley Hall Sixty Years After*, we read:—

"Yonder in that chapel, slowly sinking now into the ground,
Lies the warrior, my forefather, with his feet upon the hound.
Cross'd! for once he sail'd the sea to crush the Moslem in his pride."

Whatever may have been his fortunes in war, he certainly experienced some strange vicissitudes, and suffered many indignities in this Church from time to time. At one period he was tossed about as useless lumber at the west end of the Nave; at another he was placed standing upright close to one of the doors, like a sentinel, "new painted, flourished up, and looking somewhat dreadful"—a device of the enemy, no doubt, to scare and scatter the flock! He was even used as an ordinary prop to support a portion of a stair-case on his head! How he survived the shock of the insurrections of Cade, Tyler, and Wyatt, which raged in and around this very spot; how he escaped the iconoclastic fury of the Puritans, who destroyed Priors' tombs and ancient glass in this Church, it is hard to say. The marvel is that he exists at all. We are proud to possess him, and to think of him in the days when the banner of the Red Cross was ,ying in the Holy Land.

Upon his breast a bloodie Cross he bore,
The deare remembrance of his dying Lord,
For Whose sweete sake that glorious badge he wore,
And dead, as living, ever Him ador'd;
Upon his shield the like was also scor'd,
For soveraine hope which in His helpe he had.
Right faithful true he was in deede and word,
But of his cheere did seeme too solemne sad;
Yet nothing did he dread, but ever was ydrad.*—*Spenser.*



15. TREHEARNE MONUMENT. CURE. CRUSADER.

Before taking our leave of him we should like to contemplate his attitude in a new light. Amongst the Knights Templars, it was the custom (still continued by Freemasons of that order), when reciting the Apostle's Creed, to draw the sword about three inches, as in the effigy, in commencing;

* Dreaded.

and at the words, "In Jesus Christ our Lord," to plunge it into the scabbard to the hilt. It will be noticed that the lips are firmly parted. He is saying the *Credo*. He was a believer.

The Knight's bones are dust,
And his good sword rust;
His soul is with the saints, I trust.—*Coleridge.*

Cure.

—*—

IN the corresponding low-arched recess* is a plain slab to the memory of the above. He was one of the benefactors of this parish, having been instrumental in founding a "College" for poor people. It would appear, however, that he did not give much out of his own pocket towards the establishment of the "College" The vestry minutes show that he advanced the money to build some houses for the poor, and that the loan was repaid him. The Latin inscription is a punning epitaph on his name:—

"*Cure*, whom this stone covers, served Elizabeth as master of the saddle horses. He served King Edward and Mary, his sister. It is great praise to have given satisfaction to three sovereigns.

He lived beloved by all.

The state was ever a Care *(Curæ)* to Cure (*Curo*).

The welfare of the people was a Care to him while he lived.

He Cared (*curavit*) and provided that, for the support of the aged, annual gifts of money should be assigned towards the expenses, and houses."

He died on the 24th of May, 1588, thus missing only by a few days to share in the rejoicings of the great victory of his royal mistress over the Spanish Armada,† which set out from Lisbon on the 29th of that month.

* Both recesses are probably Priors' tombs of the Tudor period.

† St. Saviour's Parish provided towards the Armament against the Spaniards 13 pick-axes, 13 spades, and 13 bills.—*Vestry Minutes.*

Trehearne.

CLOSE to is a striking monument to John Trehearne and his wife, with the following inscription :—

"AN EPITAPH UPON JOHN TREHEARNE, GENTLEMAN—PORTER TO KING JAMES I.

"Had Kings a power to lend their subjects breath,
Trehearne, thou shouldst not be cast down by death;
Thy royal master still would keep thee then,
But length of days is beyond reach of men,
Nor wealth, nor strength, nor great men's love can ease
The wounds death's arrows make, for thou hast these.
In thy king's court good place to thee is given,
Whence thou shalt go to the King's court in heaven."

Now, after the perusal of this eulogy, we should expect better things from him than to find him lax in the payment of his tithes! Here is an extract from the Parish Vestry Minutes, October 15th, 1577:—

"John Trehearne of Bankside, pays double for withholding his tythes."

On the shield are *three herons*, in allusion to his name. A *rebus* was a favourite conceit of the times.*

Old John Overs (or Overy).

"In nature's happiest mould however cast,
To this complexion thou must come at last."—*David Garrick.*

WE now enter the North Transept, which, until recently, has been in a very dilapidated condition. On the floor, at the right, will be noticed an emaciated

* Heraldic compositions or charges of the above description abound in early Heraldry, and are styled *Armes Parlantes*, allusive or canting (punning) arms.

effigy in stone. It is simply a *memento mori*, a reminder of human mortality. But some would tell you that it was intended to represent one John Overs, the father of the original foundress of this great church. He was a rich miser (so the tale runs), who owned a ferry for conveying passengers across the Thames, long before there was any bridge. A strange plan of economizing his household expenses one day entered his mind. He would feign death; for surely, he thought, his family and servants would fast, for one day at least, in their bereavement. On the contrary, it would appear, they were only too happy to be rid of him, and proceeded to feast and make merry over the event. The sound of revelry reaching his ears, he sprang from his bier, and, plunging down stairs in his winding sheet, threw horror and consternation into the midst of the gay company. A waterman, rushing in his fright and confusion upon what he thought was the ghost of the old man, felled him dead with an oar. Now, his daughter, who was "of a beautiful aspect and pious disposition," had a lover, who had not met with the father's approval. The news of the death reaching him in the country, he started with all speed to his sweetheart; but in his too eager haste, he fell from his horse and was killed. Mary Overs, rendered inconsolable, withdrew from the world and founded a House of Sisters, into which she retired, endowing the institution with the ample profits of her ferry, and dedicating it to the Blessed Virgin Mary.

There is a curious tract, which may be seen in the British Museum, entitled, "*The true History of the Life and sudden Death of old John Overs, the rich Ferryman of London, showing how he lost his Life by his own Coveteousness. And of his Daughter Mary, who caused the Church of St. Mary Overs, in Southwark, to be built.*"

Aumbry.

BENEATH the monument of Richard Blisse, there is an aumbry, revealed during the restoration. An aumbry



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(Lt. *almarium*, Fr. *armoire*) was a cupboard or locker in the wall, for books, sacramental vessels, vestments, or *alms*.

"Item an almerie to keep his vestments and books in."—*Eng. Ch. Furn.* (1440).

"Upon the right hande of the highe aulter, that ther should be an almorie, either cutte into the walle, or framed upon it: in the whiche thei would have the Sacrament of the Lordes bodye, the holy oyle for the sicke, and the Chrismatorie, alwaie to be locked."—*Fardle of Facions* (1555).

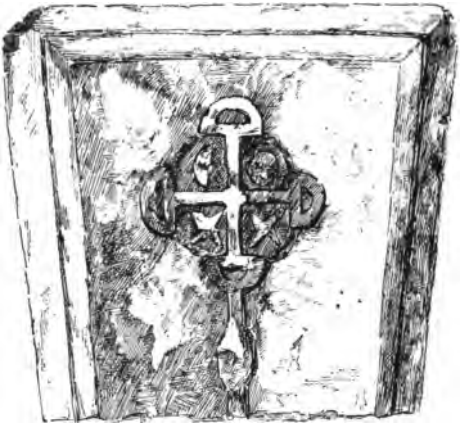
"Three or four amryes in the wall pertaininge to some of the said altars."—*Rites Mon. Ch. Durh.* (1593).

This North Transept, some of the old books inform us, was at one time used as a side chapel, dedicated to St. Peter. The discovery of this aumbry confirms the tradition, for an aumbry always implied a neighbouring altar; and the stilted bases of the great piers on its south side, so unlike the two other corresponding ones which are moulded to the ground, are now accounted for. A screen was evidently thrown across here.

Unique Monumental Cross.

"Yet 'midst her towering fanes in ruin laid,
The pilgrim saint his murmuring vespers paid;
'Twas his to mount the tufted rocks, and rove
The chequer'd twilight of the olive grove;
'Twas his to bend beneath the sacred gloom,
And wear with many a kiss Messiah's tomb."

DURING the repairs, externally, of the west wall of this Transept, a stone coffin was discovered, containing an



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almost perfect skeleton of one of the Priors, possibly, or of some noted Ecclesiastic, or of a Crusader—which last supposition is considered to be the most probable.

The upper portion of the lid, which, from its moulding and other indications, points to a date as far back as about the year 1180, was found at the same time, lying a few feet apart. A diligent search for the remainder of it proved fruitless. This fragment is of purbeck marble, moulded on the edge; and the head of a link-shaped raised cross, chiselled upon it, is probably unique. The angles of intersection are occupied with a representation of the sun and moon (half) above the arms, and two stars in the corresponding angles below. I

have met with illustrations of crosses, copied from the catacombs and the earliest records, with the sun and moon similarly placed, unaccompanied, however, by stars; and others in which stars appear, without sun or moon; but I have not, as yet, seen any example with sun, moon, and stars combined, as in the present instance.

This symbolism has a manifold significance. It refers obviously, in the first place, to the veiling of the face of the sun for three hours at the time of the Crucifixion of our Lord, when "the sun was darkened"—on that occasion, however, the moon was full; and it points to that great Day in the future, when "the sun shall be darkened, and the moon shall not give her light, and the stars shall fall from heaven."

Again, the moon typifies the Church, having no light of her own, but shining in the reflected glory of Him Who is the Sun of Righteousness, and which is described as "Fair as the moon, clear as the sun, and terrible as an army with banners."

The presence of the stars recalls the Star of the Nativity, heralding the "Star out of Jacob, "The Bright and Morning Star."

The foot of the Cross rests upon the earth, but the top, like Jacob's ladder, reaches unto heaven, as we see here: so the Redeemer was human and divine.

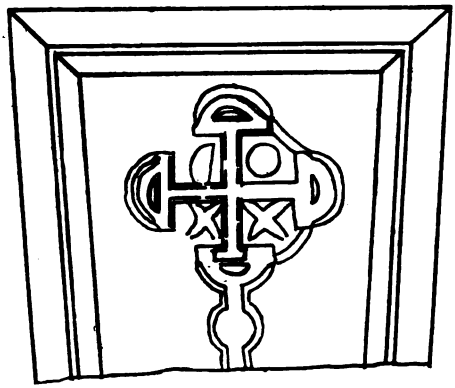
The Cross, with its head amidst the heavenly bodies, indicates the true path of the soul into light:

Via Crucis, Via Lucis.

We are also reminded of the story of the Cross—though there appears to be no suggestion here of the *Chi-Rho* 

monogram type—seen in dream or vision in the sky by the Emperor Constantine, after which he caused this "Sign of the Son of Man" to be emblazoned on his banner, with which he immediately marched to victory against the tyrant Maxentius, winning, in the decisive battle at the Milvian Bridge, on the Tiber, near Rome, the Empire of the West, and securing the triumph of Christianity (312).

Notice also the chain work. Pagan poets fabled of a golden chain, which linked the earth to the throne of Zeus: a thought echoed by Tennyson in *Morte d'Arthur*, Monarch of the Table Round—once "from spur to plume a star of tournament," but now "deeply smitten thro' the helm" with



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the onset at Lyonesse—and in the "dusky barge, dark as a funeral scarf from stem to stern," uttering with his latest breath, when "his face was white and colourless, and like the withered moon," these famous words respecting prayer, whose force lies in the Cross:

"For so the whole round earth is every way
Bound by gold chains about the feet of God."

The Knights Templars about this date, on account of their exemption from taxes, tolls, tithes, and other ecclesiastical imposts, were extremely unpopular with the clergy; and they further increased this hostility by daring to open churches, and celebrate divine service, in places lying under the thunders of the papal interdict; and their offence in this respect was considered so heinous, that the haughty and ambitious pontiff, Pope Innocent III., charged them, in 1207, with being "instigated by the devil, and with receiving every scoundrel into confraternity with them, who paid a few pence a year to the order." In England, France, Spain, and

elsewhere, they were accused of having denied Christ, of having allied themselves with the Saracens, and been guilty at home and abroad of all sorts of absurd enormities. A fresh outburst of fury flamed up against them a century later, when Pope, Prince, and Priest combined to exterminate them utterly. They were tortured, burned by slow fires at the stake as relapsed or unreconciled heretics, as the case might be, or flung into loathsome prisons, and left to languish, sicken, and starve to death. The manors, farms, houses, and revenues, bestowed upon these Warriors of the Cross from time to time by the admirers of their Christian and soldierly qualities, were confiscated. Their wealth excited the cupidity and envy of the greedy and unscrupulous, and caused their final ruin. They were slaughtered because their foes 'could not obtain the honey unless they burned the bees.' Their persecutors, not content with their inhuman cruelties and atrocities towards the living, invaded the sanctity of the tomb, and were known to have dragged a dead Templar from his grave, and to have burned the mouldering corpse as a heretic.* We can readily imagine, in view of all this furious fanaticism, that the monks of St. Marie Overie—and the Augustinians were the avowed enemies of the knightly order at this period—fancied they saw, in their blinding rage, the Saracenic or Moslem symbols of crescent and star in the ornaments of this cross, and wreaked their vengeance upon it, by breaking the stone upon which it was carved, and tossing the fragments aside.

The human remains now lie, this time within the Church, in a wooden shell, beneath this stone coffin and protecting cross.

We will think of him as one of those about whom Gibbon writes:—"The firmest bulwark of Jerusalem was founded on the Knights of the Hospital of St. John and of the Temple of Solomon. The flower of the nobility of Europe aspired to wear the cross, and profess the vows of these respectable orders."

* *Vide* C. G. Addison: *The Knights Templars*, 2nd Ed., cap. vii., ix., x.

Lockyer.

THE famous pill man—the Holloway of his time. He was an eccentric empiric or quack-doctor in the reign of Charles II., styling himself "Licensed Physician and Chemist." In Manning and Bray's History of Surrey there is a picture of him and his Merry Andrew, each on his piebald horse, selling the renowned nostrum in the midst of a large crowd on Tower Hill. In his advertising tract, which is a curiosity in itself, he represents his pills as "extracted from the rays of the sun" *(Pilulæ Radiis Solis Extractæ)*. He declares them capable of curing a "Regment of diseases, known and unknown." "Taken early in the morning, two or three in number, preserves against contagious airs." "They that be well and deserve to be so, let them take the pills once a week." This solar preparation "increases Beauty, and makes old Age comely." In the puffing of his wares he does not scruple to assume the cloak of religion, introducing the Sacred Name over and over again. And it will be noted that, consciously or unconsciously, the sculptor has imparted an expression of hypocrisy to the face—its sanctimonious elongation, the downcast eyes, the solomn pose. In all probability it is a faithful likeness.

The inscription :—

"Here Lockyer lies interr'd: enough, his name
Speaks one hath few competitors in fame,
A name so great, so gen'ral, it may scorn
Inscriptions which do vulgar tombs adorn.
A diminution 'tis to write in verse
His eulogies, which most men's mouths rehearse.
His virtues and his pills are so well known
That envy can't confine them under stone.
But they'll survive his dust and not expire
Till all things else at th' universal fire.
This verse is lost, his pills embalm him safe
To future times without an epitaph."

Deceased, April 26, A.D. 1672. Aged 72.

Londoners especially will regret the total disappearance of this miraculous panacea, inasmuch as it was an antidote against "the mischief of fogs!"*

Austin.

THIS monument attracts much attention, and is a Scriptural study in itself. Alexander Cruden,† if alive, might help us. An angel stands on a rock, pointing with the right hand to the sun overhead, with the motto, *Sol Justitiæ*, "The Sun of Righteousness," while in the left there is a sickle. Underneath the angel, on the left and right, are the words, *Vos estis Dei agricultura*, "Ye are God's husbandry." Upon the rock, from which issues a stream, are the words, *Petra erat Christus*, "That rock was Christ." Close to it is a serpent, whose evil influences were to be neutralized in that fountain of life. Below the rock are sheaves of corn, bound with a scroll, on which are inscribed, *Si non moriatur, non reviviscit*, "It is not quickened, except it die." Lower still we read, *Nos sevit, fovit, lavit, cogit, renovabit*, "He hath sown, fostered, and washed us, he gathers us together, and will renew us." On either side there is an angel seated, one with a rake and the other with a pitchfork; beneath one is the word *Congregabunt*, "They shall gather," and beneath the other the word *Messores*, Reapers ("The reapers are the angels"). Lower down is a winnowing

* He was only surpassed, perhaps, by the mountebank, concerning whom Addison writes (*Tatler*, No. 240):—"I remember when our whole island was shaken with an earthquake some years ago, that there was an impudent mountebank who sold pills, which, as he told the country people, were very good against an earthquake!"

† He, too, sleeps amongst us (*Vide* p. 14). He was found dead on his knees at his lodgings in Islington in 1770; and was buried in Deadman's Place (north-west of Red Cross Street, close by), where there was a Congregational or Brownist Chapel, to which he was attached. The Register of this old burying-place, preserved at Somerset House, contains the following entry:—"1770 -Buried Mr. Cruden, Islington."

fan ("Whose fan is in His hand"), setting forth the family names to whom this burial place *(arvum hoc sepulchrale)* is devoted.

Underneath the monument, on the wall, we find an inflated epitaph in Latin, which may be rendered thus: "The resting-place of William Austin, Esq., who in contemplation was an angel; in action a Dædalus*; in travel, as good as a conveyance; at table, a feast in himself; in disease a miracle of patience; in death, a pattern of faith."

He wrote some fugitive pieces of piety; and, on the death of his wife, he compared himself to a tree, half alive, half dead, the "branches withered, cut off, and buried with her." He soon recovered his spirits, however, in finding another better half—a charming widow, this time—to supply the place of the half of him that was lost.

This lady survived him, and collected his miscellaneous efforts, and published them in a folio volume, under the title of "Certayne Devout, Godly, and Learned Meditations, written by the Excellently Accomplished Gentleman, William Austin of Lincolnes Inn, Esquier." Sion College, Victoria Embankment, possesses a copy, 2nd Ed.

Austin and his family were good friends to St. Saviour's. His mother, Lady Joyce Clark, gave, according to Stow, "a very fair communion table, railed about, where sixty may kneel to receive the sacrament, with a fair carpet for it, and the rails hung about with the same, embroidered; and Master William Austin gave a fair silver chalice and a dish for the bread to the value of £40. Further, his wife that now is, the relict of John Bingham, Esq., gave two very fine silver flagons of the like value."

* A mythical personage, noted for mechanical ingenuity.

The New Nave.

"The arborescent look of lofty Gothic aisles."
—Ruskin: *Lamp of Truth*.

BUT first let us briefly refer to the "thing of ugliness," as Walter Besant has styled it, which has recently been swept away.

At a Vestry Meeting in 1831 it was resolved:—"That the whole of the Roof, from the western door to the west end of the Tower, called the Nave, consisting of ceiling, roof, walls, and pillars, as far as dangerous, be sold, and cleared away; the remainder of the walls, pillars, and family vaults to be left open to the weather." Over the western door of this old Nave, so barbarously treated, was inscribed, in letters of gold on a ground of black, the text beginning, "How dreadful is this place!" The words were prophetic, and too faithful a description of the monstrous structure which was erected here in 1839. It was, indeed, a "dreadful place," with its staring galleries, north, south, and west, its high boxed-in pews, and towering three-decker.

In an article in the *Dublin Review* of the time, we find the following characteristic remarks from the vigorous pen of the celebrated Pugin—the able "avant-courier," as one has called him, of the architectural revival of the last sixty years:—"While thus noticing gallery staircases in churches, it may not be amiss to draw public attention to the atrocities that have lately been perpetrated in the venerable church of St. Saviour's, Southwark. But a few years since it was one of the most perfect second-class cruciform churches in England, and an edifice full of the most interesting associations connected with the Metropolis. The roof of its massive and solemn nave was first stripped off; in this state it was left a considerable time, exposed to all the injuries of wet weather; at length it was condemned to be pulled down, and in place of one of the finest specimens of ecclesiastical architecture left in London—with massive walls and pillars, deeply moulded arches, a most

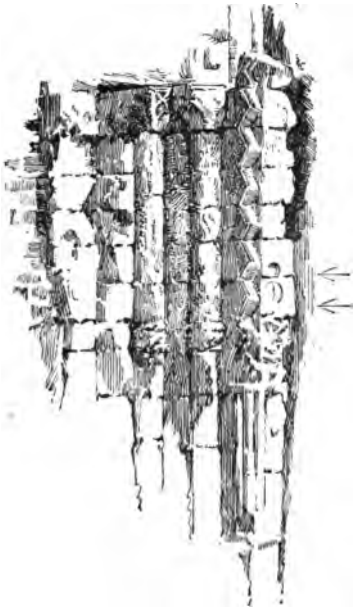
interesting south porch, and a splendid western doorway—we have as vile a preaching-place as ever disgraced the nineteenth century. It is bad enough to see such an erection spring up at all, but when a venerable building is demolished to make way for it, the case is quite intolerable. Will it be believed, that under the centre tower in the transept of this once most beauteous church, *staircases on stilts* have been set up, exactly resembling those by which the company ascend to a booth on a race-course? We entreat every admirer of ancient architecture, everyone who cherishes the least love for the ancient glory of his country's church, to visit this desecrated and mutilated fabric, and weep over its wretched condition, and then join in loud and lasting execrations against all concerned in this sacrilegious and barbarous destruction—ecclesiastical, parochial, or civil authorities, architect, builder, and everyone in the least implicated in this business. Nothing but the preaching-house system could have brought such utter desolation on a stately church; in fact the abomination is so great that it must be seen to be credited." The truth of this energetic onslaught will be endorsed by all who have ever glanced at the unlovely edifice; but why did not Pugin sound the alarm before the destruction was effected, instead of shrieking over it when the ruin was complete? And why did not Dr. Sumner, Bishop of Winchester, step in and stop the vandalism, instead of passively watching the demolition, and then consenting to lay the foundation stone of the ugly "preaching-place"?

As it is, we have only a few relics of the past, but these are interesting, and are all preserved *in situ*. And it will, I think, be universally acknowledged that instead of "a thing of ugliness," we have now "a thing of beauty," which we hope and believe will be "a joy for ever" in every sense, including the highest of all.

And it will be said, from age to age, of this part of our work, as of the whole, both old and new:—

> "They dreamt not of a perishable home
> Who thus could build."

Let us proceed along the North Aisle. Immediately to the right, as we descend by one step, there was the Prior's doorway, a considerable portion of which still exists on the outside of this wall, flanked by a damaged *Bénitier* or Holy Water Stoup.



19. Portion of the Prior's Doorway (Norman, 1106) into the Cloisters, preserved *In situ,* in the New Nave. Nearly 800 years old.

Note the Consecration Crosses ⊕ ⊕ midway on the jamb.

It was a very ancient custom to fix the mark of the Cross on some stone or stones in a Church on the occasion of its completion and consecration, to indicate that both the Church and its site were to be henceforth reserved exclusively for the offices of the Christian religion.

"With the mark of the Cross Churches are dedicated, Altars are consecrated."—(S. AUG. HOM. LXXV. *de Divers*).

The last vestiges of the Cloisters and Priory Buildings, which at one time extended to the river, and from London Bridge to St. Mary Overy's Dock, were swept away about 1835.

In the earliest Christian public churches, the basilican, some of which date from about the year 200, there was, at the west, a large open area or forecourt, surrounded by a pillared cloister, and in the centre a fountain, where the people washed their hands before entering for worship. In this ancient custom, we recognize the origin of the Holy Water Stoup outside the doors of our mediæval churches, into which the congregation dipped their fingers on assembling and when leaving. And this was, after all, but the adoption and



20. HOLY WATER STOUP.

continuance of a practice which was still older and secular. The mansions of people of wealth and distinction were approached by a similar open-air court, with a fountain in which visitors washed off the dust from feet and hands before proceeding to the great reception-hall, which, with its columned aisles, and its tablinum or supper-room curtained off at the further end, presented a dignified and church-like appearance, and was, in fact, in many cases, placed by rich converts at the disposal of Christians for their services in the first and second centuries, when as yet their members were too few or too poor

to possess distinctive sacred edifices, exclusively devoted to Public Worship.

A few paces bring us to a monument which would be sufficient of itself to render any church famous.

John Gower.

ST. SAVIOUR'S can boast the unique treasure of the resting-place of the first English poet (*Vide* p. 14, and Appendix). Seven cities claimed the honour of the birth-place of the great blind Homer; and similarly more than one spot has coveted a like distinction in respect of our own bard, who also was blind during the eight closing years of his life. Caxton, in his edition of the *Confessio Amantis*, first published by him in 1483, calls him "a squyer borne in Walys;" Lleland and others contend for Yorkshire; while Sir Harris Nicolas,* an eminent antiquary, tracing his name in the *Close Rolls*, in connection with his estates, believes him to have been near kindred to one Sir Robert Gower, who lies interred



21.



22.

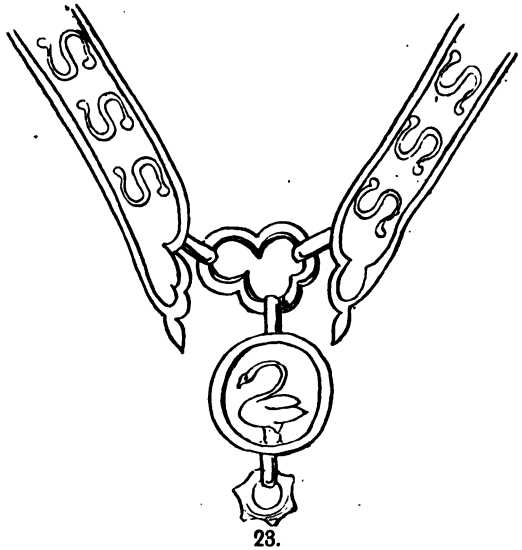
in Brabourne, a small village in Kent, where there was at one time an effigy of him in brass, holding a shield with the same bearings as those which may be still seen on the tomb of our poet (21): *Argent, on a chevron azure, three leopards' faces, or; the crest, on a chapeau, a gower* (*i.e.*, a wolf-dog or talbot) *passant.* The arms of the Yorkshire family (22), of which the Duke of Sutherland is head, are different: *Barry of eight, argent and gules, over all a cross patonce, sable; the crest, a wolf passant, argent, collared, and chained, or.* Moreover, in this latter family,

* *Retrospective Review*, 1828, N.S., Vol. II., pp. 103–117.

the name is made to rhyme with *pore*, while the former rhyme it with *power*, thus pronouncing it as our poet's name is pronounced to the present day. John Gower, it can be easily proved, possessed property and had relatives of his name in Kent; and we believe he was a Kentish man.

He is said to have been a student of the Inner Temple, of which there is no proof; and that he was educated at Oxford, where, however, as I am informed by the present Curator of the Bodleian, no record or tradition of him can be found.

He was Poet Laureate to Richard II. and Henry IV., the latter conferring upon him the SS Collar, with the Lancastrian Badge of the Swan.*



28.

* Observe this Collar. There are various interpretations of the "SS." The simplest is that the links of the chain are in the form of the letter S. I incline to think "SS" are the initials of "Silver Swan," the badge of the powerful de Bohun family, who settled in this country soon after the Norman Conquest. When Henry of Bolinbroke, afterwards Henry IV., married Mary de Bohun, he assumed this cognizance of her house. We read that Humphrey de Bohun bequeathed to his two daughters, amongst other marriage portions, "an entire bed of green powdered with white swans." Edward Prince of Wales, son of Henry VI., distributed little Silver Swans as his badge to all who came to see him during the progress which he made with his mother through Warwick, Stafford, and Cheshire, in 1459; and, at the battle of Bloreheath, the Lancastrian leaders wore Silver Swans on their breasts.

The three large volumes, representing his three principal poetical works, and supporting the head whose brain inspired them, are named *Vox Clamantis*, the "Voice of one Crying," in allusion to the Rebellion of 1381, headed by Wat Tyler and Jack Straw, written in Latin, of which there are several copies extant; *Speculum Meditantis*, the "Mirror of one Meditating," in French, and which has altogether disappeared; and the *Confessio Amantis*, the "Confession of a Lover," in English, and now published in a cheap form. The whole tendency of these great works was to improve the morals and manners of his age, and hence he is styled "Moral Gower" by his fellow-poet, friend, and pupil, Chaucer.

He entered the state of matrimony when he was more than seventy years old, the ceremony taking place, not in the Priory Church, nor in the Church of St. Mary Magdalene Overy, which was the parish Church, built in the 13th century, on the south side of the choir, and removed in 1822 (p. 39), but in his own private oratory, situated under his own quarters in the Precincts, by licence* from the celebrated William of Wykeham, Bishop of Winchester, who lived in Winchester House, which was situated a few yards beyond the west end of the Nave, and the last remnants of which were swept away only about a dozen years ago. He then retired for the rest of his days, with Agnes Groundolf, his wife, within the Precincts of the Priory, and contributed largely from his ample means to the repairs of the fabric, founded a chantry in the Chapel of St. John the Baptist, which stood in the fifth bay from the west of the North Aisle of the Nave, in which shrine at last he was buried, and where over his remains the Priors erected this fine monument. It is now restored to its original position; but shall we not have the Chapel also given back to us?

The tomb is in the Perpendicular, or Third-Pointed order of architecture, the style of the period, and consists of a

* " . . . Extra ecclesiam parochialem, in oratorio ipsius Joannis Gower infra hospicium cum in prioratu B. Mariæ de Overee in Suthwerk prædicta situatum, solempnizare valeas . . . "—*Extract from the Registry preserved at Winchester, dated Jan. 25th*, 1397.

canopy of three arches embellished with cinquefoil tracery, etc., and supported on either side by angular buttresses surmounted with carved pinnacles. Between these three arches are two columns terminating in similar carved pinnacles, and further back and above is a screen composed of two rows of trefoil niches. Against the wall, in the spaces now covered with *Old French* inscriptions, were formerly three painted niches, which were occupied by figures of three Virgins, *Charity*, *Mercy*, *Pity*, crowned with ducal coronets, and with golden scrolls, bearing the following legends, entwining their forms:—

1. En toi qui filtz de Dieu le pere,
 Sauve soit qui gist soubs ceste pierre.
2. O bon Jesu, fait ta mercie
 A lalme dont le corps gist icy.
3. Pour ta pitie Jesu regarde,
 Et met ceste alme en sauve garde.

We submit the following translation:—

1. Thro' Thee, the Father's Only Son,
 Be safe who lies beneath this stone.
2. Thy mercy, O Good Jesu, show
 The soul, whose body lies below.
3. For pity's sake, O Jesu, keep
 The soul of him who here doth sleep.

An ingenious rendering of the Latin lines *(Armigeri scutum, &c.)*, beneath the Virgins, is given by the late Prof. Henry Morley*:—

"No squire's shield defending will guard you from this way of ending;
He has paid the unbending Death's tax over all men impending;
Glad be the soul's wending, no more with the flesh interblending,
'Tis where, God amending, the Virtues reign free from offending."

* English Writers, Vol. IV., p. 161.

On the ledge of the tomb we read (*Hic jacet, &c.*), "Here lies J. Gower, Esq., a most celebrated English Poet, and to this sacred building a distinguished benefactor. He lived in the times of Ed. III., Ric. II. and Heni. IV."

Further down we reach two Norman relics. The first is the Monks' doorway, quite plain in its moulding, and forming



24. PRIESTS' NORMAN DOORWAY.

in this respect a striking contrast with the rich ornamentation of the doorway of their Chief. The threshold, it will be seen, is two feet below the level of the floor of its Early English



25. NORMAN RECESS.

successor, and led into the Cloisters by one or two descending steps. The other is a recess which was, no doubt, originally occupied by a recumbent figure. It has been suggested that it must have belonged to our Knight Templar; but there are two fatal objections to this view. In the first place, he was not of the Norman period, as the armour clearly shows; and secondly, he would have to tuck up his legs to fit it, and that he would not, and could not, consent to do.

Stepping aside into the Nave, we have a good view of the

West Window.

IT is a memorial window, the splendid gift of Mr. T. H. Withers, and has cost £635. A master of expression speaks of "traditions annealed in the purple burning of the painted window"; but, considering the subject assigned to the artist—the Creation—we cannot be surprised to find the "emerald" prevailing here rather than the "purple." With this subject has been incorporated the idea of Praise. The text under the figure of the Creator gives the key-note of the theme: "In the beginning God created the heaven and the earth." The text at the base of the centre light gives the response of created things to their Maker: "Oh, all ye works of the Lord, bless ye the Lord, praise Him, and magnify Him for ever." These two ideas dominate the whole composition.

In the upper part of the central light, Christ is seated, enthroned as "Creator Mundi." In His hand is the Universe, and above and around Him are adoring Seraphim, and on either side are the words, "Let the Heavens rejoice and the Earth be glad." In the heads of the two side lights are cherubim with scrolls bearing the words, "Holy, Holy, Holy, Lord God of Hosts."

In the centre part of the three lights are represented the six Days of Creation, each day enclosed in a circle. Under each circle is a panel illustrating one or more verses of the hymn, "Benedicite, Omnia Opera," bearing upon the subject

of that day's creation. At the base of the centre light appear the three holy children in the furnace—Ananias, Azarias, and Misael—to whom is attributed the beautiful Song, and in the side lights are saints noted for their hymns of praise—David and Deborah, Miriam and Moses (the historian of the Creation).

The first Day exhibits the Spirit of God moving upon the face of the waters, with the division of Light and Darkness, and in the panel below are allegorical figures representing Day and Night—Day throwing off rosy garments, as the sun disperses the clouds of Dawn—Night, shrouded in a dark mantle, holding a sleeping child in her arms. Text: "O, ye Nights and Days, bless ye the Lord." The second Day shows the firmament dividing the waters above from the waters below, and in the accompanying panel this firmament, the atmosphere, is represented by the four Winds flying towards the four corners of the Heavens. Text: "O, ye Winds of God, bless ye the Lord." The third Day presents the division of Land and Water, and the springing up of the trees and grass; and in the panel associated with it are allegorized the "Green things of the Earth,"—a maiden in green, garlanded with leaves and flowers, gathering fruit from a tree above her, while grass and corn grow up around her, and Showers and Dew, clothed in clouds, are pouring water upon the plants. Text: "O, ye Green Things of the Earth; O, ye Wells; O, ye Showers and Dew, bless ye the Lord." The fourth Day shows the creation of the heavenly bodies, and in the panels are symbolized the Sun and Moon. Text: "O, ye Sun and Moon, bless ye the Lord." The fifth Day gives the waters bringing forth life, and below in the panel are the waves of the sea animated with living beings whose hands and faces are lifted upwards, as if in the act of praise." Text: "O, ye Seas and Floods, bless ye the Lord."

The sixth Day presents Adam and Eve with a lion and an ox. Eve has her hand on the neck of the lion, as if to express the power of spirit over brute force; while Adam lays his upon the ox, to suggest the control which man exercises over natural

powers in subduing them to his use. Below is a group of a father and mother, with sons and daughters, looking up towards the Creator. Text: "O, ye Children of Men, bless ye the Lord; praise Him and magnify Him for ever."

The window thus embodies a great Hymn of Praise, in which are united the Heavens and the Earth, and all that in them is.

The details exhibit much originality of thought and treatment, and will amply repay the closest study. Ten minutes in the triforium passage, which runs in front of it, would not be time misspent. The distant view of it is seen to best advantage when the sun is approaching the west. Opinions will differ widely as to the artistic merits and effectiveness of this window. The subject, on account of its vastness, was an extremely difficult one to treat in the narrow spaces of lancet lights.

Moving to the left, we notice, to the right of the porch, an interesting remnant of the wall arcading of the Early English Church.



26. EARLY ENGLISH ARCADING (1207).

We have now arrived at the principal entrance—

The South-West Porch.

LADY COBHAM, more than five hundred years ago, towards the close of the reign of Edward III., gave directions in her will that her body should be buried in front of it, "where the image of the Blessed Virgin sitteth on high over that door"; and that a marble slab, bearing a metal cross, should be laid upon her grave, with the following inscription:—

"*Vous qui per ici passietz, pur l'alme Johane de Cobham prietz.*"



27. JAMES I. OF SCOTLAND

It was at this door* Sir Edward Holland received the hand of the daughter of the Duke of Milan. "The King (Henry IV.) was there himselfe, and gafe hir at the church dore. And when they were y-wedded, and masse was done, the kyng his owne persone brought and led this worthy lady into the bishoppes place of Wynchester, and there was a wonder grete fest y-holden to all manner of people that comen."†

It was here, two years after he had passed by our church and over London Bridge, following, as chief mourner, the dead body of that heroic Prince, who may be said to have been "rocked in a buckler and fed from a blade," our Henry V., by whose side he had fought in the wars of France, that James I. of Scotland (p. 17) received his Lady Joanna Beaufort, in "her golden hair and rich attire," who, sometime previously, while walking with her maidens in "a garden fair fast by the tower's wall" of his Windsor prison, seemed to him like "God Cupid's own princess," and as

"The fairest or the freshest youngé flower
That ever I saw, methought, before that hour";

and in whom

"There was, well I wot,
Beauty enough to make a world to doat."‡

At the conclusion of the nuptial ceremony, "They kept their marriage feast in the bishoppe of Winchester's place, by the sayde church of St. Mary Overies."‖

Soon after, he returned to his native land, and was crowned with his Queen at Scone. She continued faithful to him to the last, and, in the terrible crisis of his assassination, interposed her body between him and his murderers, and received more than one wound. Another lady, a Maid of Honour in every sense, one Catherine Douglas, proved herself

* There was no western doorway before the middle of the 15th century, and, perhaps, not until after the fall of the nave roof in 1469.

† Caxton: *Cronycles of Eng.*, 1482.

‡ *The King's Quair*, the charming love-poem which he composed in her honour in the days of his exile. It consists of 200 stanzas of seven lines each. *Quair* signifies *Little Book*.

‖ Stow: *Annals*.

equally devoted and heroic. Springing to the door, she thrust her slender arm through the staples to stay the progress of the regicides; but the frail and quivering barrier soon gave way, shattered and broken. An entrance was forced, the king's hiding-place discovered, and, after a stout resistance, in which he justified the title *Quadratus*, square-built, by which he was popularly known, he fell covered with no less than twenty-eight spear wounds.

How simple were his tastes, the amusements of that evening show. "They were occupied att the playng of the chesse, at the tables *(draughts or backgammon)*, yn redyng of romans, and in other honest solaces, of grete pleasance and disport."*

Thus perished a good and pious, a noble and accomplished Prince, Scotland's

Royal Bard, Exile, and Martyr,

and her best and ablest ruler since the days of Bruce,

JACOBUS PRIMUS REX SCOTORUM.

"Treason has done his worst: nor steel, nor poison, malice domestic, foreign levy, nothing can touch him further."

In the Guildhall Art Gallery there is a fine painting by Opie, R.A., of this horrible tragedy, in which, however, the notable deed is not introduced which Catherine Douglas wrought—FOR THE KING'S SAKE.

Passing down the south aisle of the Nave, observe the irregularity of the longitudinal apex line of the vaulting. The ground plan of the original Nave was not a rectangular parallelogram. The aisles were not of the same width as compared with each other, nor of uniform width in themselves throughout. Nor were the piers equidistant. This arrangement must have been deliberately adopted by the old builders

* *Cronycle of the Dethe of the Kynge of Scotys.*
Vide Pinkerton: *History of Scotland*, Vol. I., Appendix.

in their dislike, not to say disdain, of mechanical and artificial symmetry. And herein lies one of the glories of ancient Gothic—

"Where order in variety we see,
And where, tho' all things differ, all agree."—*Pope.*

The decadence commenced in Tudor times, when "the English Gothic was confined, in its insanity, by a strait-waistcoat of perpendicular lines" (Ruskin, *Stones of Venice*), whose leading feature was "an entanglement of cross bars or verticles, showing about as much invention or skill of design as the reticulation of the bricklayer's sieve." (*Id.*, *The Lamp of Beauty*).

We now re-enter the South Transept.

Benefield.

ON the West wall of the South Transept is a stilted and curious epitaph in Latin:—"These be the incinerated remains of Richard Benefield, Associate of Gray's Inn. To them, after they were thoroughly purified by the frankincense of his piety, the nard of his probity, the amber of his faithfulness, and the oil of his charity, his relatives, friends, the poor, everyone in fact, have added the sweet-scented myrrh of their commendation, and the fresh balsam of their tears."

He belonged to a family of Shakespearean actors.

Bingham.

HE was saddler to Queen Elizabeth and James I.: one of the 19 "bargainers" or trustees to whom the church was conveyed (1614) by the latter monarch for a sum of money, large in those days, subscribed by the parishioners. He was a good friend to this Parish, and to St. Saviour's Grammar School.

But for him and his colleagues, and the generous self-sacrifice of his fellow-parishioners at large, St. Saviour's would not be at this moment even a picturesque ruin. It would have shared the fate of the Cloisters, and no trace of it would have been discernible. Some ungainly warehouse would have occupied its place, to be devoured in its turn by the huge monster, or its like, with eyes of fire and breath of flame, which now constantly coils past on its iron road, and shrieks, too close to us already.

The half-length figure, as well as those of Trehearne and his wife (Illus. 15) are, I think, by the same hands which modelled the Stratford-on-Avon portrait bust of Shakespeare.*

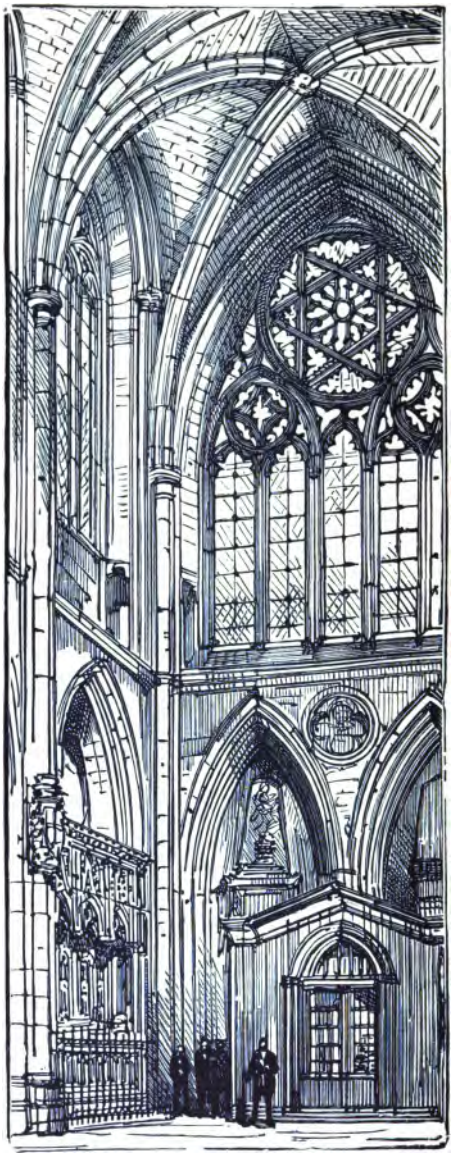
South Transept.

"AS I passed through this venerable edifice, I noticed that the great window of the South Transept was of plain glass, as if Providence had designed that some day the Sons of Harvard should place there a worthy memorial of one who is so well entitled to their veneration."—Hy. F. Waters, M.A. (a distinguished American antiquary), in *The New England Historical and Genealogical Register*, July, 1885, p. 281.

Too late, Mr. Waters!

Mr. Frederick Wigan, a generous parishioner, has not only presented us, in memory of his little girl, with this window, but he has also borne the cost of the restoration of the tracery to something like the original beautiful design. Picture and frame are alike his gift. The subject chosen—the Transfiguration—appropriately links the Old Testament, which is, or will be, represented in the clerestory of the Nave, with the New Testament, which is intended to be more worthily illustrated, than at present, in the Choir and Sanctuary, and Ladye Chapel. It will thus be seen that the scheme of our pictured windows, throughout the whole Church, is meant to symbolize the progress and development, the union and continuity, of Divine Revelation.

* *Vide* Appendix, *Shakespeare*.



28. Proposed Harvard Window, as it appeared before the present Restoration. Gower's Monument, removed to its original site in North Aisle of Nave.

As to the architectural "Order" of this new window, it will be best to quote the words of Sir Arthur W. Blomfield :—

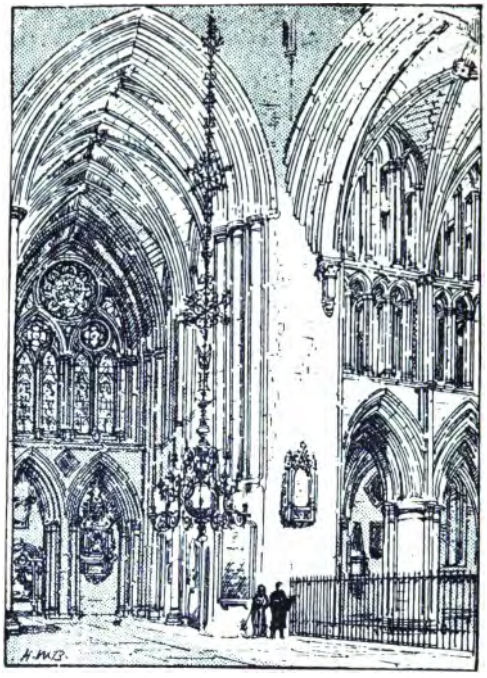
"The main lines of the old window, to which I have adhered in my design, are suggestive of 'Perpendicular,' while the mouldings that remain—indeed, all those in the S. Transept—indicate the very brief period during which the style, which we call the 'Flowing Decorated,' prevailed. I have, therefore, filled in my tracery with work like that of the last-named style, and should call the whole window transitional between flowing decorated and perpendicular."

The Chandelier.

TURNING round and looking north, we have a good view of the Transepts, the graceful arches and solid pillars of the Tower, and the handsome Chandelier. This last, the gift of Dorothy* Applebee in 1680, is one of the finest and most beautiful of its kind to be found anywhere.

The famous chandelier in the Cathedral of Pisa, from the swaying of which Galileo caught the idea of the pendulum, is not, so far as my memory serves, to be compared with ours in dignity, dimensions, or grace.

* She was buried within the Sacrarium 4th May, 1682. Both her Christian and Surname recall the story of her namesake, Dorothea, a young girl of Cappadocia, who was martyred in the days of Diocletian. On her way to execution, a lawyer in mockery requested her to send him some apples and roses from the Paradise to which she was going. The legend goes on to say that the apples and roses were sent, although the ground at the time lay deep in snow. On her festival there is still observed a ceremony of blessing *apples* and roses. The surname of our benefactress, Applebee, may have suggested the Christian name, Dorothy. In any case, we have reason to hold her memory in honour; for she, Dorothy, the *gift of God*, has left us a beautiful gift for God's house. *The Virgin Martyr*, a very powerful Tragedy by our Massinger, is based upon the story of Dorothea, and was popular in its day, having been "divers times publicly acted with great applause by the servants of his Majesty's revels."



29. North Transept. Prince Consort (Albert the Good) Memorial Window. Chandelier. Part of Choir. Newcomen Tablet.

Choir and Altar Screen.

WE now take our stand beneath the Tower, and before us is a full view of the Choir, one of the most chaste and perfect examples of Early English work, with Triforium, Clerestory, and groined stone roof, terminating with a magnificent Altar Screen, the gift of Bishop Fox, in 1520. Shortly before this he had bestowed a similar gift upon his own Cathedral at Winchester. Both screens agree in several particulars, not only in the arrangement and general design, but in the actual number of the niches (33). Perhaps that number was chosen in allusion to the thirty-three years of our

Lord's earthly life.* This costly legacy is stamped with Fox's peculiar device, the Pelican feeding her young. The same device, however, we have already pointed out (p. 30) on one of



30. THE CHOIR.
(Taken before removal of Chandelier to its original position beneath the Tower).

* The present aspect of the Winchester screen, in its recent happy and successful restoration, rich in noble statuary of force and feeling and true artistic merit, does not seem to confirm the opinion as to equality in the number of niches. It, too, has suffered much in its time at the hands of "classical" enthusiasts; the fronts of canopies and pedestals were hacked away to provide a smooth and level surface for a wooden Baldacchino, and clumsy urns on ugly bases—senseless and incongruous ornaments—were introduced (*Vide* Dean Kitchin's *Great Screen of Winchester Cathedral*).

Our own GREAT SCREEN became the victim of similar barbarous treatment, in the days when a wooden substitute, the supposed design of Wren, with pictured urns and all the rest, was raised against it, so as to completely hide it!

the bosses belonging to the roof of the Nave, which was rebuilt fifty years before, and which, therefore, could not have been the work of this Bishop. It contains one or two grotesques, from which the one at Winchester is free, probably because the latter was wrought more immediately under his own eye. Carvers in those days were allowed to indulge their eccentricities a little too freely. Here we have a man chasing a *fox*—a rude mode, very likely, on the part of the workman, of connecting the Bishop's name with his gift.* At present it is like a picture-frame without the picture—a scene of magnificent emptiness! But when the niches are filled up with appropriate statues, what a resplendent spectacle we shall have in this Choir—an assemblage of angels, and saintly men of the past, prophets and apostles, uniting, as it were, in the glorious anthem, *Te Deum Laudamus*.†

William Wickham, Bishop of Winchester, lies buried (1595) within the Sacrarium, without a line or word on any stone to indicate the spot. They have not treated him so at Winchester, although their recognition has been tardy. And on the floor of the Choir are names to conjure with—Edmund Shakespeare (1607), John Fletcher (1625), and Philip Massinger (1639)‡

This is all the notice that has been taken of them. The first was:—

> ". a poor player,
> Who struts and frets his hour upon the stage,
> And then is heard no more."

* The introduction of this device would not, however, have been displeasing to the Bishop; for we learn that when President of Pembroke Hall, Cambridge, he "gave hangings thereunto with a Fox woven therein" (Fuller).

† The chief redeeming feature in Lord Grimthorpe's recent restoration out of all recognition of St. Alban's Cathedral is the storied tracery of the great Altar Screen, in which, fortunately, he was prevented from having any hand, but which was set up there by Mr. Hucks Gibbs. Each sculptured figure is a real work of art, and the whole is a monument of the munificence and good taste of the donor.

‡ These inscriptions, however, are mere modern scratches, now to be removed, when a more lasting and worthy memorial of these two famous dramatists will be erected in the New Nave.

And yet he was the brother of the immortal "Swan of Avon," the poet "not of an age, but of all time," and our most distinguished PARISHIONER,* who lived, and wrote some of the most magnificent of his masterpieces, in this Parish, for representation at "the most celebrated theatre the world has ever seen" (Halliwell-Phillipps), in which our Poet held shares —the Globe of Bankside; the site of which, at present covered by the brewery of Barclay, Perkins & Co., is close at hand. It was in this Parish the genius of William Shakespeare rose to its greatest height. Shortly after the death of Edmund, he retired for the rest of his brief days to his native town, which, if we may trust tradition, he never failed to visit annually from the time he left it to seek his fortune on the London boards. In 1616, on his 52nd birthday (St. George's Day, April 23rd), he passed into that "undiscovered country from whose bourne no traveller returns."

To the other two belonged also the poet's pen:—

". the true divining rod
Which trembles towards the inner founts of feeling."

Let Fletcher, a Bishop's son, remind us, in his own words, of this one useful lesson:—

"Our acts our angels are, or good or ill,
Our fatal shadows that walk by us still."

And as to Massinger, the note of his burial in our church register "implores the passing tribute of a sigh."—"Philip Massinger, stranger;" where the word "stranger" does not simply signify that he was not a parishioner, as some would have it, but also that he died in poverty. He had lived in great distress, and would have perished from sheer want, but for the bounty of one or two men of rank.

He had instructed others in "The New Way to Pay Old Debts," but he himself, poor fellow, had to trust for his own discharge to that Old, Old Way through the Valley of the Shadow, wherein all human claims are cancelled, and the burden of penury is laid down.

* *For a further account of William Shakespeare, a PARISHIONER, and of Massinger and Fletcher, see Appendix.*

Elizabeth Newcomen.

ON the south side of the north-east pier of the Tower, is a tablet* to her memory, altogether unworthy of her great educational and charitable benefactions to this Parish.

Through the marriage of her nephew, Thomas Lant, she became connected with the family of Sir Edward Bromfield, Lord Mayor of London in 1637, and who is buried in our Church. By the poor she is to-day spoken of as "Lady" Newcomen. The patent of her nobility lies in the glad and grateful hearts of those little ones, who, through her bounty, are clothed and educated in our midst, free of cost; and in the benedictions of the aged widows, who are protected against the winter's cold by the warm garments which are bestowed upon a selected number of them on each anniversary of her birth—November 2, nearly 300 years ago. A window to her memory may confidently be looked for on the part of "Old Scholars" and their friends.

Southwark folk in the past do not seem to have had too much regard for the memory of the great men who sleep their last sleep in this great shrine. In the Ladye Chapel there lies buried Sir John Shorter, Knt., who died Lord Mayor of London in 1688, and who was grandfather of Lady Walpole, the wife of Sir Robert, the distinguished statesman. Their son was the celebrated Horace Walpole. Every letter of the old inscription, recording these facts, is obliterated.—*Sic transit, etc.*†

Two other Lord Mayors, and a Bishop, and many other notabilities lie within these walls, without monument or recognition of any kind.—*Vide* Chapter on *Burial Registers*.

* Removed, to make way for the stalls.

† Sir John met his death in a singular manner. On his way to open Bartholomew Fair, he called, as was the custom, on the Keeper of Newgate to partake, on horseback, of a tankard of wine. In receiving the tankard, he let the lid drop down, the horse started, and Sir John was thrown violently, and died next day. John Bunyan was his chaplain, though perhaps unofficially, in the year when both of them died.

The Future.

—*—

"Men, my brothers, men, the workers, ever reaping something new:
That which they have done but earnest of the things that they shall do."
Tennyson.

—*—

IN the *New England Register*, just mentioned (p. 75), will be found an exceedingly clever example of scientific genealogical investigation. Mr. Waters traces the birth, parentage, and career of John Harvard, with firm and unerring step, from point to point through intricate legal documents and puzzling entries. Dr. Rendle, author of *Old Southwark, etc.*, also claims some credit for the discovery, and bravely endures the *Stripes* of criticism in consequence, while Mr. Waters carries away the *Stars*. The Alumni of Harvard, U.S.A., will certainly, with the usual generosity which characterises our Cousins beyond the Atlantic, carry out the suggestion of Mr. Waters, by appropriating the large window,* in its remodelled form, of the South Transept, and setting up a memorial worthy of themselves and of that benefactor and potential founder of America's oldest and most famous University, who was born in one of a row of houses, the site of which is now occupied by the roadway leading to London Bridge, directly opposite the Ladye Chapel.

The new Nave is finished, and the Transepts are restored. The real work of restoration will now commence; for great as is the completion of the Nave, due for the most part to the enthusiastic and masterly leadership of Dr. Thorold, now Bishop of Winchester, the grandest work remains for our present wise and gifted Bishop, Dr. Randall T. Davidson, to inaugurate—the restoration of the Ladye Chapel, the fitting up of the Choir with stalls,† and the creation of a fund for

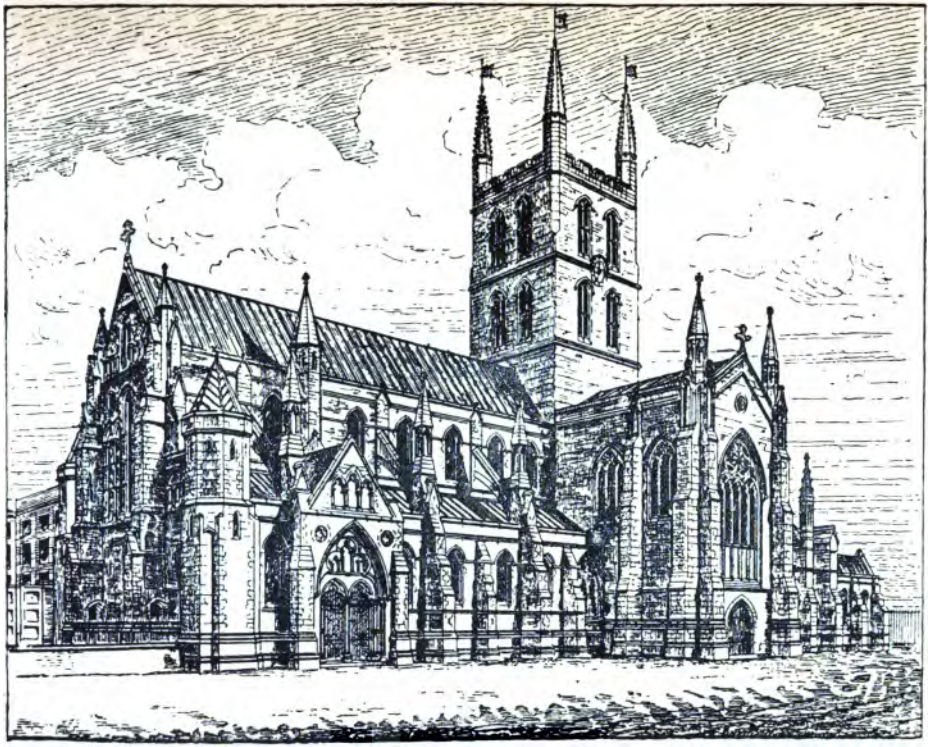
* The above was written in the autumn of 1892. The window, as we have just noted, is already a *fait accompli*, and by another hand; but we have plenty of scope remaining for the enlightened sons of Harvard to carry out their spirited intention.

† These stalls are already provided for by special subscriptions, and will be in position soon after these words are printed. They are intended as a memorial of Dr. Thorold's episcopate in the Diocese of Rochester.

the maintenance of the fabric, and the introduction of daily services with an efficient choir, and making this glorious House, if not *de jure*, at least, *de facto*, the Cathedral of London South of the Thames—

THE SOUTHMINSTER OF LONDON.

Our own Parishioners and our immediate neighbours have set a splendid example in contributing to our Restoration Fund; and friends all over the country, and beyond it, have come to our aid with emulous munificence.



31. NEW NAVE, &c.

III.

The Priors* of St. Marie Oberie.



32. SEAL OF THE PRIORY.

* Taken from *Registr. Priorat. in Bibl. Cotton. Faustina, A.S.*, and other sources.

1	Aldgod	1106 to 1130
2	Algar	1130 „ 1132
3	Warin	1132 „ 1142
4	Gregory	1142 „ 1150
5	Ralph	1150 „ 1154
6	Richard	1154 „ 1163
7	Valerianus	1163 „ 1189
8	William de Oxenford	1189 „ 1203
9	Richard de St. Mildred	1203 „ 1205
10	William Fitz Samari	1205 „ 1206
11	Martin	1206 „ 1218
12	Robert de Oseney	1218 „ 1223
13	Humphrey...	1223 „ 1240
14	Eustachius...	1240 „ 1253
15	Stephen	1253 „ 1266
16	Alan	1266 „ 1283
17	William Wallys	1283 „ 1306
18	Peter de Cheyham	1306 „ 1326
19	Thomas de Southwark*	1326 „ 1331
20	Robert de Welles	1331 „ 1348
21	John de Peckham	1348 „ 1359
22	Henry Collingbourne	1359 „ 1395
23	John Kyngeston	1395 „ 1397
24	Robert Weston	1397 „ 1414
25	Henry Werkeworth	1414 „ 1452
26	John Bottisham	1452 „ 1462
27	Henry de Burton	1462 „ 1486
28	Richard Briggs	1486 „ 1491
29	John Reculver	1491 „ 1499
30	Richard Michell	1499 „ 1512
31	Robert Shouldham	1512 „ 1513
32	Bartholomew Linstede, *alias* Fowle ...	1513 „ 1540

* "Southwark" has, within the last few years, been legally constituted an episcopal title, and the first bearer of it (Huyshe Southwark) is a most devoted Suffragan, and an ardent admirer of our great Priory Church.

The Roman Catholic Communion has also a Bishop of Southwark.

Linstede surrendered the Priory to Henry VIII. in 1540, and received a pension.

Thirty-two Priors, with no monument, or relic, to which we can point with certainty! We feel we are the poorer for all this loss. We have only the "empty name" of each, but that is something; for even empty urns of a dead world are still objects of human interest. Cromwell's "Praise—God—Bare—Bones," and the rest of the unlovely type, spared neither the bones, nor the dust, nor the tombs of these men.

IV.

The Chaplains.*

THE Church was usually served by two "Preaching Chaplains" of independent powers, until recent years, when, by Act 31 Vic., 1868, both were merged in one, and by Act 46–7 Vic., 1883, the last of the Chaplains became the first Rector.

Rev.	Kelle...	1564
"	James Hollyland	1564
"	Harman	1565
"	Styles	1578
"	Smythe	1582
"	Pattersle	1585
"	Hansonne	1585
"	Redcliffe	1585
"	M. Ed. Philips	1589
"	Butterton	1599
"	Marberry	1601
"	Currie	1603
"	Knapp	1604
"	Snape	1604
"	Church	1605
"	Symonds	1605
"	Francis	1606
"	James Archer	1614
"	Dr. Thomas Sutton	1615

* This list is chiefly derived from the Vestry Minutes, which commence in 1557.

Rev.	Harris	1623
„	Micklethwaite	1625
„	Nicholas Morton	1627
†	* * * * * * * *	
„	Dr. Wm. Hoare	1678
„	Dr. Samuel Barton	1687
„	Dr. HENRY SACHEVERELL	1705
„	Thomas Horne	1709
„	Wainford	1724
„	Dr. Benj. Slocock	1725
„	John Smith, M.A.	1729
„	Thomas Jones, M.A.	1753
„	Wm. Day, M.A.	1762
„	Wm. Winkworth, M.A.	1794
„	Wm. Mann, M.A.	1804
„	Dr. Wm. Harrison	1808
„	Wm. Curling, M.A.	1833
„	Saml. Benson, M.A.	1843
„	Wm. Thompson, M.A., D.D., Sole Chaplain	1881
	Rector	1883

Vestry and Clergy.

THE first on the list, Kelle, receives notice from the Vestry to quit the service of the Parish, because he refuses to wear the surplice at the administration of the Holy Communion.

Hollyland and Harman are appointed at £20 each per annum, *and not the Christenings*.

A curate, named Owen, is to be paid at the rate of £6 6s. 8d. a year, and "the ordinary vayles."‡

† No record. The Vestry Book from 1628 to 1670 is missing.

‡ Vails (*cf. avail*, Fr. *valoir*, to be worth, to profit), money given to servants.

Philips (Philippe) is to have as "wages" £30 to lecture every "Saboth Day."

Redcliffe is to "caterkise on the Saboth day afternoon."

Marberry will not accept the Chaplaincy before consulting my Lord of Canterbury, "declining any further matter, either about reading of Divine Service or Administration of Sacraments, or other rites of the Church whatsoever;" but "if the Primate required him thereunto, he would for ever read Divine Service!"

Snape applies for the payment of certain charges, which "The House" (the Vestry) refuses; but subsequently a "benevolence" of £10 is voted to him.

Francis asks and obtains permission from the Vestry to administer the Holy Communion privately to a sick man.

Francis and Symonds (Co-Chaplains) do not seem to work harmoniously. "The Churchwardens and some of the ancients" take the matter in dispute into their consideration.

The Vestry, voting "by beanes," agrees to present Archer and Sutton with "£10 apiece as a benevolence."

At the funeral of Bishop Andrewes:—"The house mourners made an offering, and Mr. Archer, one of the Chaplains, received £11 17s. 7d., which he paid to the Wardens as their due, but they handsomely returned it to him and Mr. Micklethwaite (the other Chaplain)."

Archer and Moreton are great favourites of the family to which John Harvard, the Founder of the Harvard University, U.S.A., belonged. His mother describes the latter in her will as "my Overseer, Mr. Mooreton," and makes bequests to both of them. "Item to Mr. Archer, one of our Ministers, I give twentie shillings. Item I make and ordayne my two sons John and Thomas Hervard ioinct (joint) executors of this my last will and Testament. Item for the overseers of this my last will and testament, I appoint my loveing frend Mr. Moreton aforesaid for one, and to him in token of my love I give three pounds and my paire of silver hafted knyves. Item to Mrs. Moreton, our Minister's wife, I give my best gold wrought Coyfe, which of my best two shee please to

make choice of." This good lady bequeaths also to another friend her "best scarlet Petticoate or the value thereof in money."—*New Eng. Hist. and Gen. Register*, July, 1885, p. 276.

Preacher and Player.

Dr. Sutton denounces players, in 1616, from the pulpit, and one of them—a noted comic actor of Shakespeare's period, and of his dramas, "Nat" Field—retorts excitedly:—

"Beare wittness with me, O my Conscience, and reward me, O Lord, according to the truth of my lipps, how I love the Sanctuary of my God and worship towardes his holy alter; how I have, according to my poore talent, indeavoured to study Christ and make sure my eleccion; how I reverence the feete of those that bring glad tidings of the Gospell, and that I bear in my soul the badge of a Christian practise to live the lief of the faithfull, wish to die the death of the righteous, and hope to meete my Saviour in the cloudes. If you merveyle, sir, why I beginne with a protestacion soe zelous and sacred, or why I salute yow in a phrase so confused and wrapped, I beseech yow understand that yow have bene of late pleased, and that many tymes from the Holy Hill of Scion, the pulpitt, a place sanctified and dedicated for the winning not discouraging of soules, to send forth many those bitter breathinges, those uncharitable and unlimitted curses of condemnacions, against that poore calling it hath pleased the Lord to place me in, that my spiritt is moved; the fire is kindled and I must speake; and the rather because yow have not spared in the extraordinary violence of your passion particularly to point att me and some other of my quality, and directly to our faces in the publique assembly to pronounce us dampned, as thoughe yow ment to send us alive to hell in the sight of many wittnesses. Christ never sought the strayed sheepe in that manner; he never cursed it with acclamacion or sent a barking dogg to fetch it home, but gently brought it uppon his own shoulders."

The letter runs on in this style to a great length. The whole may be seen at the Record Office: MS. State Papers,

Domestic, James I., lxxxix. 105. "Field the Player's Letter to Mr. Sutton, Preacher att Mary Overs, 1616."

Dr. Henry Sacheverell.

For an account and portrait of this famous divine, and the part he played in English politics and Church affairs, see the Larger Edition, Appendix.

Parish Clerk.

We must not overlook altogether this once important functionary. The Vestry Books commence in 1557 with an order for punishing the Clerk and Sexton, who were duly sent "unto the Countar (prison) for ther disabedynes In sarvynge of god In the quere."

One receives his appointment (1571) in consideration of the unique accomplishment of his being a good "Bass and Tenor!"

Another, after he has "read a Chapter openly in the Church, and tuned a Psalm," is elected (1625).

This Clerk possessed the following assortment of musical instruments, from which, perhaps, we may gather some notion of the kind of church music which pleased or split the ears of worshippers in the year of the Great Plague:—"5 viols, 2 citterns, 1 treble lute, 1 pair of verginalls, 1 recorder, 1 cornet, 1 flute, 1 pandora" (!), and so on.

The Archdeacon is informed at his Visitation (1634) that "our Clerk doth sometimes, to save our Minister, read Prayer, Church Women, Bury and Marry, being allowed so to do." The shadow of the Commonwealth, with its confusion and disorder, was manifestly approaching.

Here is an extract from our books of a marriage in Cromwell's time:—

"1654, November 9, John Bugie, a Barber Chyrugion, and Susan Bateman, both of the P^ish^ of Sauior, Southwark, wer married this day by the Worp^ll.^ Mr. Samuel Hyland."

Note the omission of the word *Saint*.

Presentment

To the Bishop of Winchester by the Wardens, 1639 :—

"We assure your Lordship that a Pew wherein one Mrs. Ware sits, and pleads to be placed, is, and always hath been, a Pew for Women of a far better rank and quality than she, and for such whose husbands pay far greater duties than hers, and hath always been reserved for some of the chiefest Women dwelling on the Borough side of the said Parish, and never any of the Bankside were placed there. The Pews appointed for that liberty being for the most part on the North side of the body of the Church."

Shades of Shakespeare, Massinger and Fletcher, Beaumont and Ben Jonson, must classical Bankside be made to take a back seat!

A Roxburghe Ballad reminds us that a man's parochial office affected his wife's position in the Church :—

"His wife shall then be seated
In church at her desire;
Her husband he is sidesman
And sits within the quire:
Then he is made Churchwarden,
And placed somewhat hier."

V.

Burial Registers.

THE following list is taken from a variety of sources, but chiefly from our Burial Registers, and collated with entries in the Parochial Monthly Accounts, which were kept by the Sexton, and periodically examined by the Wardens. These last documents are generally more complete; and by their aid we are enabled to settle a point in dispute, namely, that Massinger was buried not in the *churchyard*, as some have insisted, but "in the Church": thus confirming the touching story, that, in accordance with a wish he was known to have cherished, he was laid in the same grave with his beloved friend and fellow-poet, Fletcher (*Vide* Appendix, *Massinger*).

1554. Oct.—Thos. Duke of Norfolk.

1554. Oct. 29.—"Sir Thomas Audley, a famous Captain, was buried in St. Mary Overy's. There attended his funeral the Lord Gray, Lord Fitzwalters, and divers others Captains, Knights, and Gentlemen, to the number of 60."—(Machyn, diarist, 1550—1563.)

This Audley was, no doubt, a relation of the notorious Chancellor Audley, who was raised to the peerage in 1538, with the title of Baron Audley of Walden. But he received more than empty titles as a reward of his having been a submissive instrument in the hands of the great "Kirkrapine," Henry VIII. Fuller remarks that this Chancellor was allowed "to carve for himself, in the feast of abbey lands, the first cut, and that a dainty morsel."

His daughter, Lady Margaret Audley, married Thomas, fourth Duke of Norfolk, who was beheaded in the reign of Elizabeth.

Stow relates that Margaret, daughter of Lady Audley, wife of Sir Thomas Audley (the Captain, I think, and not the Chancellor), was buried in our Church. Other titled folk of the same name and period also rest here, unnoticed and unknown.

1555.—Gardiner, Bp. Winton., died in Queen Mary's Palace of Whitehall, about one in the morning, and two hours afterwards he was conveyed to Winchester House, and, in the afternoon of the same day, his bowels were buried before the High Altar. His body was borne with great pomp to Winchester Cathedral about a fortnight later.

1556. Oct.—Bartholomew Fowle, the last of the Priors.

1572. Aug. 17.—Mr. Randall Oge, Sergeant-at-Arms to the Earl of Desmond.

1579. July 26.—Horne, Bp. Winton. The following is the entry (*Monthly Parochial Accounts*), "For the buryinge of the bowells of Robt. Horne, Byshoppe of Winchester in the quyre 26s. 8d."

His body lies in his Cathedral. His name is sometimes written Herne, but we find on his shield "three bugle-*horns* stringed."

1595. June 13.—William Wickham II., Bp. Winton., within the Sacrarium. Not the bowels this time, but the entire body.

Educated at Eton, and King's College, Cambridge, he was made Bishop of Lincoln in 1584; translated to Winchester in 1595; died in less than three months after, and was buried the following day in our Church, close to the High Altar. He did not belong, I think, to the family of his great namesake, William Wykeham, their coats of arms being quite different. In Easton Church, Hants, is an inscription on a mural monument, setting forth the singular fact that the five daughters of William Barlow, Bishop of Chichester, were all married to Bishops, one of whom was our Wickham.

1603. Dec. 27.—"Alice Pinke, a woman 112 years old."

1605. Oct. 31.—"Mr. ffranncis Dacres, son of my Ld: Dacres, in the Churche."

Two small letters, as *ff* above, were sometimes used for the capital.

1607. May 11.—"S^r^ Edward Dyer, Knight, in the Chancel."

Poet, courtier, diplomat, and intimate friend of Sir Philip Sidney. Sir Edward's most famous poem is his description of contentment, beginning—

"My mind to me a kingdom is."

He was accustomed to give a buck annually to the Wardens for a feast.

1607. Dec. 31.—



"Edmond Shakespeare, a player, in the Church." This is the entry in the Burial Register: that in the *Parochial Monthly Accounts* reads:—"1607, December 31st, Edmund Shakespeare, player, buried in ye Church with a forenoone knell of the great bell 20s."

His great brother, it is believed, defrayed these charges.

1614. Jan. 3.—"Sir George Browne, Knight."

1615. Jan. 10.—"Phillip Henslowe, a vestryman, in the Channcell."

His step-daughter married Edward Alleyn, another parishioner, and founder of Dulwich College. Henslowe was not only a vestryman, but also a churchwarden, and one of those selected in 1613 to purchase the rectory of St. Saviour's from James I. He bought plays from, and lent money to, dramatists, and was a noted theatrical manager, well-known to Shakespeare, Massinger, and Fletcher. Austin (whose singularly elaborate monument has already been described, pp. 57–8), was one of the overseers of his will.

1616. Ap. 30.—"Mr. Richard Humble, buried in a Vault in ye Channsell."

Also his daughter, Elizabeth Ward, on the same day. She was the mother of the first Baron Ward, of the House of Dudley and Ward (*Vide* pp. 42–4, and Appendix, *Harvard*).

1619. Mar. 2.—"Sir Thomas Mildemaye a Knight."

1622. Jan. 17.—Horatio, second son of Robert, Earl of Oxford, in the Church.

1624. July 26.—"William Ward a Vestreye man."

Probably the father of Humble Ward, who became first Baron Ward, and the same who made his will in the month of April preceding, in which he describes himself as "citizen and *goldsmith* of London" (Appendix, *Harvard*); and desiring to be buried in St. Saviour's, he bequeathes to his "brother" (*i.e.* brother-in-law), "Mr. Robert Harverd, a ring of gold." This Robert was the father of the Founder of Harvard University, U.S.A.

1625. Aug. 7.—"Mr. John Marshall."

He bequeathed certain lands and houses for the purpose of building and endowing a Church in the Manor of Paris Garden, which, in those days, constituted a part of St. Saviour's Parish, and noted for the rough sport of bear-baiting.* In the eyes of the people it was an Elysium—a very Garden of Eden—Paris being an abbreviation for Paradise. Marshall's intentions were carried out in 1672, when that district was formed into a separate Parish, bearing the name of Christ Church. He left further bequests for charitable and educational purposes. He is said to have been the first to introduce asparagus as an article of diet; and that vegetable is *de rigueur* at the annual banquet of the Trustees.

1625. Aug. 29.—



"Mr. John ffletsher (Fletcher) a man in the Church."

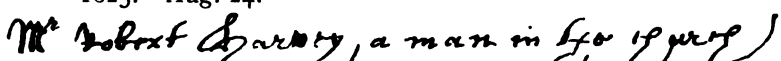
The great dramatist. *Vide* Appendix, *Fletcher*.

* "The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators,"—Macaulay, *Hist. Eng.*

The prefix "Mr." was very unusual. It will be seen it occurs four times this month.

In the Sexton's Book of Monthly Accounts the record is:—"Mr. John Fletcher, a poet, in the Church . . 1 li."

1625. Aug. 24.—



"Mr. Robert Harvey, a man in the Church." Father of the Founder of Harvard University, U.S.A. *Vide* Appendix, *Harvard*.

1626. Aug. 12.—"Mr. Nicholas Andrewes, the B^ps Brother."

1626. Nov. 11.—"Lancelot Andrewes, L^d Bis^p of Winton."

He died Sept. 25; so that he was not buried until forty-seven days after.

On the same day was also buried "Raphe Henrie, the Bisp Stuarde."

1639. March 18.—



"Philip Masenger (Massinger). Stranger."

The great dramatist. *Vide* Appendix, *Massinger*.

1658. Dec. 7.—"Margaret Bromfield the wife of Sir Edward an alderman."

1658. Jan. 15.—"Sir Edward Bromfield an alderman in the Church."

Alderman of Dowgate. Sheriff 1626. LORD MAYOR 1636. Fishmonger.

His grandson was created a Baronet.

1665. Dec. 26.—"Sir George Milvell buryed out of the Compter"—a debtors' prison.

1665. Feb. 19.—"Sir John Bromfield of the Mint. Buryed in the Vault."

1675. Nov. 20.—"ELIZABETH NEWCOMEN widd^o of Jonathan, a Mercer."

A great educational benefactress to our Parish (p. 82).

919485A

1682. Nov. 19.—"George Waterman, Merchant, Knt."

Alderman of Bridge-Within. Sheriff 1664. LORD MAYOR 1671. Skinner.

Buried by torch-light.

This curious mode of burial has been often practised in our country, and the custom has not altogether disappeared. Mary Queen of Scots was so buried at first in Peterborough Cathedral, in 1587, when our Bishop Wickham II. preached her funeral sermon. In Henry VII.'s Chapel, Westminster Abbey, King George II. was laid to sleep on a November night in 1760, when every seventh guard held a torch, and the sacred pile was a blaze of light. So also in the case of the poets Cowley and Addison. Col. Dyott was similarly interred in St. Mary's, Lichfield, as late as 1891. Pope satirizes this display of funeral lights:—

"When Hopkins dies, a thousand lights attend
The wretch who, living, saved a candle's end."

1688. Sept. 11.—"Sir John Shorter, Knight."

Sheriff 1675. LORD MAYOR 1687. Goldsmith.

His wife also in 1703.

For peculiar circumstances of his death *Vide* p. 82.

1717. Mar. 14.—Sir George Matthew.

M.P. for Southwark 1710. Married widow of Blisse.

1719. Nov. 24.—Sir Richard Oldner, within the Sacrarium.

To these may be added:—

William Earl De Warren; William Lord Scales; Dame Maud, wife of Sir Peter Lewknor; Sir George Brewes; Lord Ospray Farrar; Lady Joyce Clark, mother of Austin; Lady Brandon, wife of Sir Thomas Brandon, uncle of CHARLES BRANDON, Duke of Suffolk.

This was that Charles Brandon, whose noble and manly bearing in the jousts won the heart of Henry VIII.'s sister, Mary. For state purposes, and at her brother's request, she consented, while still very young, to wed the King of France, on the understanding that, in case of his death—and he was old and sickly—she might be allowed to marry the man of her

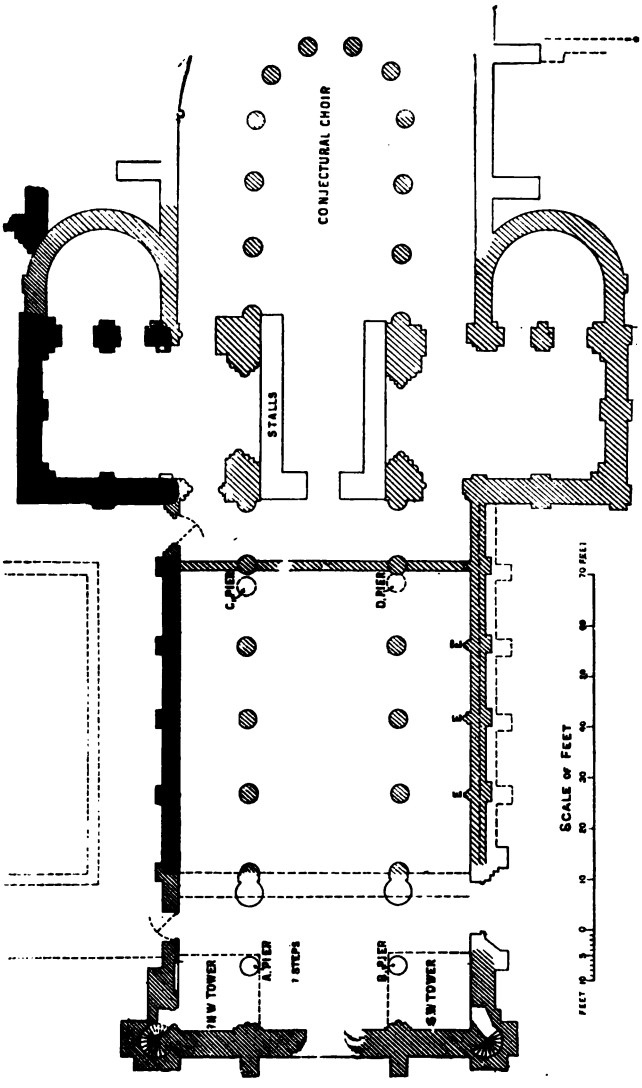
choice. In less than three months she found herself a widow, and soon after she secretly married her hero. Henry was enraged at the mésalliance, but quickly became reconciled to the offenders; not, indeed, that he was greatly moved by her appeal—"I most humbly, as your most sorrowful sister, require you to have compassion upon us both"—but because, ever greedy and omniverous, he was profoundly touched by the offer, made almost in despair, of the priceless jewels—"my winnings in France," as she naïvely described them—showered upon her by the fond old King; amongst the number being a diamond of such rare splendour that it was known as "le miroir de Naples."

She was the acknowledged beauty of the Courts of France and England at the historical pageant of the Field of the Cloth of Gold.

She was embalmed and buried at Bury Abbey, and, after the Dissolution of Monasteries, her body was moved to the Church of St. Mary. In 1734 the coffin was opened, and locks of her still abundant chevelure were distributed amongst the assembled antiquaries and others. "Little," exclaims Miss Agnes Strickland (*Lives of the Tudor and Steuart Princesses*), "did Mary, the lovely Queen-Duchess, and her attendant maidens think, when these far-famed tresses were combed out and braided at her bridal toilet with pride and care, that the day would come when they would be profaned by the rude grasp of strange men, and even subjected to the hammer of an auctioneer."

VI.

Miscellanea.



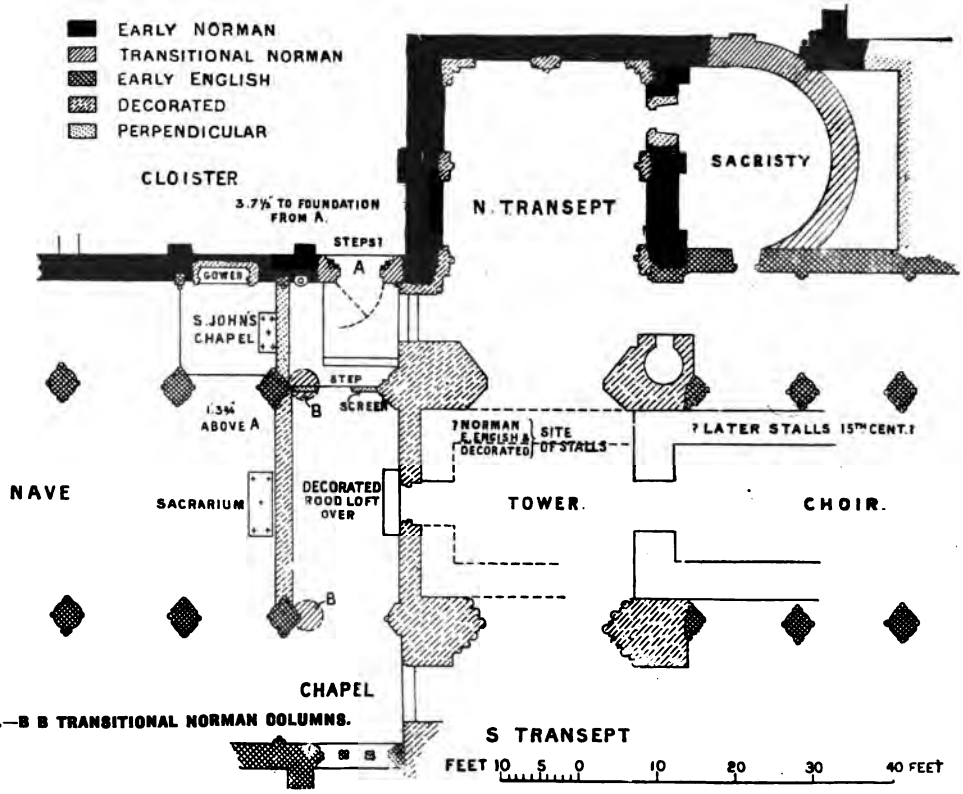
33. Fig. 1.—PLAN SHOWING SUGGESTED ADAPTATION OF THE EARLY NORMAN CHURCH FOR THE AUGUSTINE CANONS, WITH THE ALTERATIONS AND ADDITIONS.

A, B, C, D, Early English Piers; E E E, Existing Bases. The dotted lines across the Nave show the conjectural west wall of the Early Norman Church.

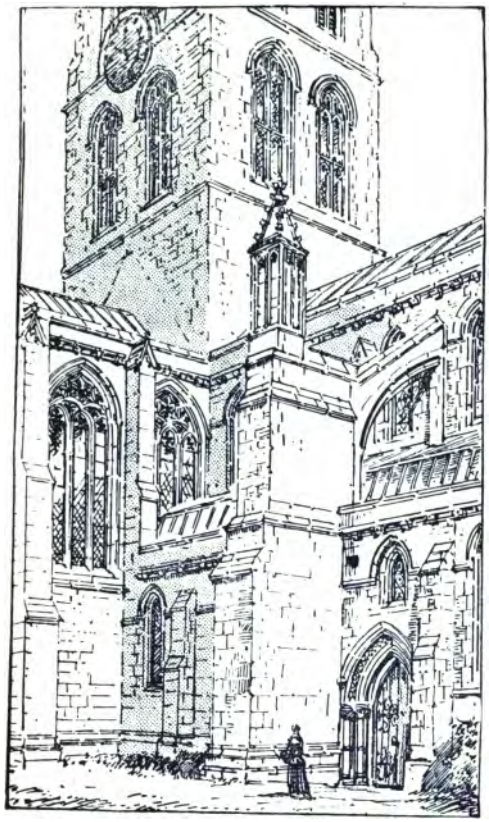
ARCHITECTURAL STYLES IN ST. SAVIOUR'S.

Sample.	Name of Style.	Date.	Reigning Sovereigns.
Remains of Saxon Apse,* north side of Sacristy.	Anglo-Norman. Early Norman.	1066—1140 (about)	William I. Henry I. William II. Stephen.
Remains of Prior's doorway and Priests' doorway, and recess, in Nave.	Transition between Norman and Early English. Late Norman.	1140—1189 (about)	Stephen. Henry II.
Choir, Ladye Chapel, and Nave.	Early English. By some called 13th Century work.	1189—1260 (about)	Richard I. Henry III. John.
Portion of Ladye Chapel.	Transition between Early English and Decorated.	1260—1300 (about)	Henry III. Edward I.
Transepts and first stage of Tower.	Decorated, also known as the Geometrical.	1300—1350 (about)	Edward I. Edward III. Edward II.
South Transept, very late decorated.	Transition between Decorated and Perpendicular.	1350—1399 (about)	Edward III. Richard II.
Screen and two upper stages of Tower.	Perpendicular.	1399—1547 (about)	Henry IV. Edward V. Henry V. Henry VII. Henry VI. Henry VIII. Edward IV.
Happily all swept away.	Renaissance.	1547—1600 (about)	Edward VI. Elizabeth. Mary.

* *Vide* Dollman, p. 23.



4. Fig. 2.—B B TRANSITIONAL NORMAN COLUMNS.



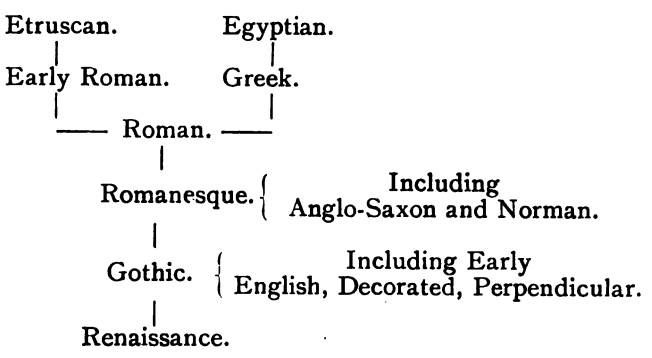
35. View from South-east, showing door of South Aisle of Choir, part of South Transept, and the two lower stages of the Tower.

This angle was the site of the Chapel of St. Mary Magdalene Overy, built by Peter de Rupibus, in the 13th century, for use as a Parish Church. It was removed in 1822, on the occasion of the restoration of the Choir (p. 39).

Note fast disappearing *matrix* of a brass, marking its South-eastern corner.

Observe the dotted lines, in the above Illustration, on the South face of the Tower, beneath the windows, showing the old pitch of the roof of the South Transept, to which in the recent restoration it has happily been raised.

Genealogical Tree of Architecture.



Etruscan.—Its salient feature was the semicircular arch, its most flourishing period B.C. 753; the Romans borrowed and absorbed it, thus forming the *Early Roman.*

Egyptian.—An imitation, originally in stone, of timber construction. Its salient features are the column and straight lintol.

The following note from Ruskin *(Stones of Venice)* is interesting:—

"All European architecture, bad and good, old and new, is derived from Greece through Rome, and coloured and perfected from the East. The Doric and Corinthian orders are the roots, the one of all Romanesque, many-capitaled buildings—Norman, Lombard, Byzantine, and what else you can name of the kind; the Corinthian of all Gothic, Early English, French, German, and Tuscan. Now observe: those old Greeks gave the shaft; Rome gave the arch. The shaft and arch, the framework and strength of architecture, are from the race of Japheth: the spirituality and sanctity of it from Ishmael, Abraham, and Shem. If the Greeks did indeed receive their Doric from Egypt, then the three families of the earth have each contributed their part to its noblest architecture; and Ham, the servant of the others, furnishes the sustaining or bearing member, the shaft; Japheth the arch; Shem the spiritualisation of both."

VII.

NOTES

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(a)

Obery.

—*—

THE name is derived from the Saxon words *ofer*, upon, and *ea*, a river or running water. *Ea* is still in use in the Fen country, where it is applied to the canals for drainage, in which sense it is usually spelt *eau*, as if it had some connection with the French *eau*.

In Kingsley's *Hereward the Wake*, Chap. I., we read of "shining 'eas,' or river reaches." And again, Chap. XX., "They rowed away for Crowland by many an 'ea.'"

So also Smiles (*Lives of the Engineers*, I., 65), "They surveyed the new 'eaus' and sluices . . . after which they returned to Ely."

St. Mary Overy, therefore, signifies the church dedicated to the Blessed Virgin Mary, and situated on the shore or *bank* of the river (Bankside, the ancient Roman Embankment); and is not derived from any supposed colloquialism of the people on the north side of the Thames, describing it as St. Mary *over* the way, or *over* the water.

A more popular, but probably less accurate, derivation of 'Overy' would connect it with the famous ferry, St. Mary-of-the-Ferry: O' Ferry: Overy.

Nor are we prepared to accept the suggestion that it was so styled in honour of the traditional foundress, Mary Overs (or Overy).

Its new name, St. Saviour, dates from the Reformation, and commemorates a famous monastery bearing that designation, which flourished in Bermondsey until the period of the Dissolution.

(b)

Our Bells.

THESE, originally consisting of seven, were made a peal of eight in 1424. Another alteration took place when six other bells were purchased from Henry VIII., which came, no doubt, from some famous monastery, and displaced some of the eight. It was upon these "six large bells" that the first great performance in change-ringing, of which we have any record, was achieved, when the College Youths rang, in 1684, three-seven-hundred-and-twenties, consisting of 2,160 changes, without stopping. The methods, we are informed, were Oxford Treble Bob, College Single, and Oxford Single.

The Ancient Society of College Youths

was founded in 1637 by Lord Brereton, Sir Cliff Clifton, and other gentlemen. The name is derived from the place where the first members were accustomed to meet and practise,—St. Martin's, *College* Hill, Upper Thames Street. This distinguished Society, which has its head-quarters in our Parish, has had, and still continues to have, professional engagements not only all over England, but also in Scotland, Ireland, and Wales. Its members meet for practice once every fortnight at St. Saviour's, and once a month at St. Paul's Cathedral, and at other times in a few City churches.

The bells were again re-cast by Knight in 1735, and made a peal of twelve, when 64 cwt. of new metal was added. The total cost, amounting to £630 in round numbers, was borne by public subscription, of which £378 went for copper and tin, and £202 for casting and hanging.

The 10th and 11th were re-cast by Mears in the present century, and slightly reduced in weight.

We append particulars of the weight and musical note of each:

	cwts.	qrs.	lbs.	
Treble	7	1	20	F ♯
2	7	3	20	E
3	7	3	0	D ♯
4	9	0	10	C
5	10	0	14	B
6	11	0	16	A ♯
7	13	2	4	G ♯
8	17	1	21	F ♯
9	19	0	21	E
10	25	3	21	D ♯
11	34	1	2	C ♯
Tenor	51	2	0	B
Total -	215	1	2	

(c)

Schism.

"THE Church from Henry VIII. to Elizabeth included men with grievously heretical opinions; but so far there had been no schism, no body of men had united together and cut themselves off from the Church, and set up altar against altar. The first body of men who took this step were the Independents, whose schism took place in the reign of Elizabeth, about the year 1568, led by Brown (hence called

"Brownists"), a Church of England clergyman, who was after a while reconciled to the Church, and died as one of her ministers."

Rev. L. Cutts, B.A., D.D.: *Turning Points of English Church History*, S.P.C.K., pp. 294, 296.

(d)

Calvin.

—-*—

"ON his return to Geneva by the invitation of the Council in 1541, his power was not less Hildebrandic than his temper and capacity. The exercise of spiritual jurisdiction was absolutely vested in a Consistory, of which he was himself the standing president, and whose decisions, often harsh and merciless, were guided by his sovereign will."

Hardwick: *History of the Christian Church during the Reformation*, p. 118.

(e)

Servetus.

—*—

THE case of the Spanish Physician Servetus, sentenced by Calvin, and burnt at Geneva (1553)—two years before the Marian fires were lighted in our own country—for publishing and defending heretical doctrines, is fully examined by his biographers Henry, Dyer, and others (*Vide* also *Quarterly Review*, No. 176, p. 561, *sq.*). There we find instances quoted of divines who justified, and even applauded, the terrible conduct of Calvin in that fearful tragedy. The truth is that what are now called the principles of toleration were not understood by the great religious parties. Servetus escaped the Spanish Inquisition of his native land to be flung to the flames by the Protestants of Geneva.

(f)

Pilgrim Fathers and Religious Liberty.

IN 1631, in Massachusetts, Roger Williams, a Baptist minister, was expelled from the colony on account of his opinions. In 1650 a code of laws was drawn up for Connecticut, and began:—"Whosoever shall worship any other God but the Lord shall be put to *death*." Non-attendance at public worship was punished with a fine.

Obadiah Holmes was "well whipt" for being a Baptist. On one occasion three Quaker women were stripped to the waist amid frost and snow, and flogged through eleven towns.

Ears were cut off, and tongues bored through with a red-hot iron, for religious offences.

Even the fires of Smithfield were re-kindled by Puritan hands in the New World. Indians who had submitted to baptism, and afterwards returned to their old belief, were burned as relapsed heretics.

Rev. Ed. L. Cutts, B.A., D.D.: *Turning Points of English Church History*, S.P.C.K., pp. 289–90.

(g)

Bishop Andrewes.

His Last Moments.

Qualis Vita Finis Ita.

AS he lived so he died. "Of this Reverent Prelate, I may say, *vita ejus vita orationis*, his life was a life of prayer. A great part of five houres every day did he spend in prayer and devotion to God. After the death of his Brother, Master

Thomas Andrewes, in the sicknesse time, whom he loved deerely, he began to foretell his owne death, before the end of summer, or before the beginning of winter. And when his Brother, Master Nicholas Andrewes, died, he tooke that as a certaine signe and prognosticke, and warning of his owne death, and from that time to the houre of his dissolution he spent all his time in prayer; and his praier booke, when he was private, was seldome seene out of his hands: and in the time of his feaver and last sicknesse, besides the often prayers which were read to him, in which he repeated all the parts of the Confession and other petitions, with an audible voice, as long as his strength endured, he did (as was well observed by certaine tokens in him) continually pray to himselfe, though he seemed otherwise to rest or slumber: And when he could pray no longer *voce*, with his voice, yet *oculis et manibus*, by lifting up his eyes and hands he prayed still; and when *nec manus*, *nec vox officium faciunt*, both voice and eyes and hands failed in their office, then *Corde*, with his heart, he still prayed, until it pleased God to receive his blessed soule to himself."—Bishop Buckeridge: *Funeral Sermon.*

The Funeral.

The funeral procession went from Winchester House, where he died. It was ordered and directed by Sir William Segar, Garter Principal King-of-Arms; Sir Henry St. George, son of Sir Richard St. George, Clarencieux King-of-Arms; George Owen, *Rouge Croix*; by Dr. Roger Andrewes, the Bishop's brother, and by several other members of the family. The great banner was borne by Mr. William Andrewes, the son of his brother Nicholas. The four bannerolls were carried by Mr. Princeps, son of his sister Martha; Mr. Samuel Burrell, son of his sister Mary; Mr. Peter Salmon, son of his sister Martha by her second husband; and Mr. Thomas Andrewes, son of his brother Thomas. Our Church was hung with 165 yards of black baise.—*Vide* Manning and Bray's *Survey.*

An Antiquary.

Bishop Andrewes was a member of a Society of Antiquaries, to which belonged Sir Walter Raleigh, Sir Philip Sidney, Lord Burleigh, Henry Earl of Arundel, the two Herberts, Earl of Pembroke, Sir Henry Saville, John Stow, and William Camden. Its great object was the preservation of MSS. dispersed by the suppression and dissolution of Monasteries.—Russell: *Memoirs of Bishop Andrewes*, p. 36.

How pleased he would be with our work of Restoration, if he could see us—perhaps he does!

Anecdote.

NEILE, ANDREWES, AND THE KING'S PREROGATIVE.—On May 29, 1624, the day after the proroguing of Parliament, Mr. Waller, going to see the King at dinner, overheard a very extraordinary conversation between his Majesty and Bishops Andrewes and Neile, who were standing behind the King's chair. His Majesty asked them, "My lords, cannot I take my subjects' money when I want it, without all this formality in Parliament?" The Bishop of Durham (Neile) readily answered, "God forbid, Sir, but you should; you are the breath of our nostrils." Whereupon the King turned and said to Bishop Andrewes, "Well, my lord, what say you?" "Sir," replied the Bishop, "I have no skill to judge of parliamentary cases." The King answered "No put-offs, my lord, answer me presently." "Then, Sir," said he, "I think it lawful for you to take my brother Neile's money, for he has offered it."—Nichols: *Progresses of James I.*, Vol. III., p. 976.

Epitaph.

Latin Epitaph by Wren, the famous Bishop of Ely, and uncle of Sir Christopher. He was at one time domestic chaplain to Bishop Andrewes, by whom, as Isaacson tells us, he was "loved most tenderly from his childhood."

LECTOR:

SI CHRISTIANUS ES, SISTE:
MORÆ PRETIUM ERIT,
NON NESCIRE TE, QUI VIR HÎC SITUS SIT.
EJUSDEM TECUM CATHOLICÆ ECCLESIÆ MEMBRUM,
SUB EADEM FELICIS RESURRECTIONIS SPE,
EANDEM D. JESU PRÆSTOLANS EPIPHANIAM,
SACRATISSIMUS ANTISTES, LANCELOTUS ANDREWES,
LONDINI ORIUNDUS, EDUCATUS CANTABRIGIÆ,
AULÆ PEMBROCH: ALUMNORUM, SOCIORUM, PRÆFECTORUM
UNUS, ET NEMINI SECUNDUS:
LINGUARUM, ARTIUM, SCIENTIARUM,
HUMANORUM, DIVINORUM OMNIUM
INFINITUS THESAURUS, STUPENDUM ORACULUM:
ORTHODOXÆ CHRISTI ECCLESIÆ,
DICTIS, SCRIPTIS, PRECIBUS, EXEMPLO
INCOMPARABILE PROPUGNACULUM:
REGINÆ ELIZABETHÆ A SACRIS,
D. PAULI LONDINI RESIDENTIARIUS,
D. PETRI WESTMONAST. DECANUS:
EPISCOPUS CICESTRENSIS, ELIENSIS, WINTONIENSIS,
REGIQUE JACOBO TUM AB ELEEMOSYNIS,
TUM AB UTRIUSQUE* REGNI CONSILIIS,
DECANUS DENIQUE SACELLI REGII:
IDEM EX
INDEFESSA OPERA IN STUDIIS,
SUMMA SAPIENTIA IN REBUS,
ASSIDUA PIETATE IN DEUM,
PROFUSA LARGITATE IN EGENOS,
RARA AMŒNITATE IN SUOS,
SPECTATA PROBITATE IN OMNES,
ÆTERNUM ADMIRANDUS:
ANNORUM PARITER ET PUBLICÆ FAMÆ SATUR,
SED BONORUM PASSIM OMNIUM CUM LUCTU DENATUS,
CŒLEBS HINC MIGRAVIT AD AUREOLAM CŒLESTEM,
ANNO
REGIS CAROLI II°. ÆTATIS SUÆ LXXI°.
CHRISTI MDCXXVI°.
TANTUM EST, LECTOR, QUOD TE MŒRENTES POSTERI,
NUNC VOLEBANT, ATQUE UT EX VOTO TUO VALEAS, DICTO
SIT DEO GLORIA.

* England and Scotland.

[*Translation.*]

READER:

IF THOU ART A CHRISTIAN, STAY:
IT WILL BE WORTH THE TARRYING
THAT THOU BE NOT IGNORANT WHAT A MAN LIES HERE.
A MEMBER OF THE SAME CATHOLIC CHURCH WITH THYSELF,
UNDER THE SAME HOPE OF A JOYFUL RESURRECTION,
AWAITING THE SAME MANIFESTATION OF THE LORD JESUS,
THE MOST HOLY PRELATE, LANCELOT ANDREWES,
BORN IN LONDON, EDUCATED AT CAMBRIDGE,
ONE OF THE SCHOLARS, FELLOWS, MASTERS OF PEMBROKE HALL,
AND SECOND TO NONE:
OF ALL LANGUAGES, ARTS, AND SCIENCES,
HUMAN AND DIVINE,
AN INFINITE TREASURY, AN AMAZING ORACLE:
OF THE ORTHODOX CHURCH OF CHRIST,
BY WORDS, BY WRITINGS, BY PRAYERS, BY EXAMPLE
AN INCOMPARABLE BULWARK:
CHAPLAIN IN ORDINARY TO QUEEN ELIZABETH,
RESIDENTIARY OF ST. PAUL'S, LONDON,
DEAN OF ST. PETER'S, WESTMINSTER,
BISHOP OF CHICHESTER, ELY, WINCHESTER,
ALMONER TO KING JAMES,
AND PRIVY COUNCILLOR OF EITHER KINGDOM,
LASTLY DEAN OF THE CHAPEL ROYAL.
ALIKE FOR
INDEFATIGABLE LABOUR IN HIS STUDIES,
CONSUMMATE WISDOM IN AFFAIRS OF BUSINESS,
UNWEARIED PIETY TOWARDS GOD,
LAVISH BOUNTY TO THE POOR AND NEEDY,
RARE GENIALITY TOWARDS HIS INTIMATES,
CONSPICUOUS UPRIGHTNESS TOWARDS ALL,
HE IS FOR EVER TO BE REVERED:
FULL ALIKE OF YEARS AND PUBLIC FAME,
HAVING, WITH THE GRIEF OF ALL GOOD MEN EVERYWHERE,
FLOATED DOWN THE STREAM
(OF DEATH, AND "CROSSED THE BAR"),
HE MIGRATED HENCE, A CELIBATE, TO THE GOLDEN CROWN IN HEAVEN,
(THE PURE REWARD OF CHASTE AND VIRGIN SOULS),*
IN THE 2ND YEAR OF KING CHARLES, THE 71ST OF HIS AGE,
AND THE 1626TH OF CHRIST.
SO MUCH, READER, IS IT THAT HIS SORROWING POSTERITY
WISH THEE NOW (TO KNOW), AND (THEY WISH) THAT THOU
MAYEST FLOURISH TO THE UTTERMOST OF THY DESIRE,
WHEN THOU HAST UTTERED THE WORDS
GLORY BE TO GOD.

* Hallam, referring to this Epitaph (Const. Hist., Cap. VIII.), sneers, according to his wont and bias, at the pious opinion conveyed in the word "*aureola.*"

"Over the tomb there was originally a fair canopy supported by black marble pillars; but the roof falling in, and the chapel being much defaced by the fire in 1676, the canopy was broken, and was not repaired; and the (above) inscription was also lost and not restored" (Manning and Bray's *Survey*, iii., 575).

Valete, Bene Valete!

And here, good friends, companions in this circuit of the sacred, hoary, and eloquent walls of St. Marie Overie, we part, with the inspiring echoes of the past, from the minds and hearts of men, who, though dead, yet speak to us and "rule our spirits from their urns"—prelates, poets, saints, and even kings—mingling with the moving, eager voices of the living present, bidding us, "Build the old wastes, the desolations of many generations."

"Peace be within thy walls."
"They shall prosper that love thee."

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L' Envoi.

"Go little treatise, naked of eloquence,
Causing simpless and poverty to wit,
And pray the reader to have patience
Of thy defaute, and to supporten it;
Of his goodness thy brukilness to knit,
And his tongue for to rule and to steer,
That thy defautis healed may bene here."

—Jas. I. Scot., *The King's Quhair.*



36. South-East View, showing London Bridge and St. Paul's.



PRIORY ARMS,

already described, p. 9.



This strange device has done duty for the Arms of Southwark up to the present time.

The truth is, Southwark does not possess a Coat of Arms. The above is simply a trading or commercial mark, largely used by the Bridge House Estates Committee, and may be described as follows:—

Azure, an Annulet, ensigned with a Cross Patée, or, interlaced with a Saltire conjoined in base, of the second.

Cav A

MAY 1 2 1938

